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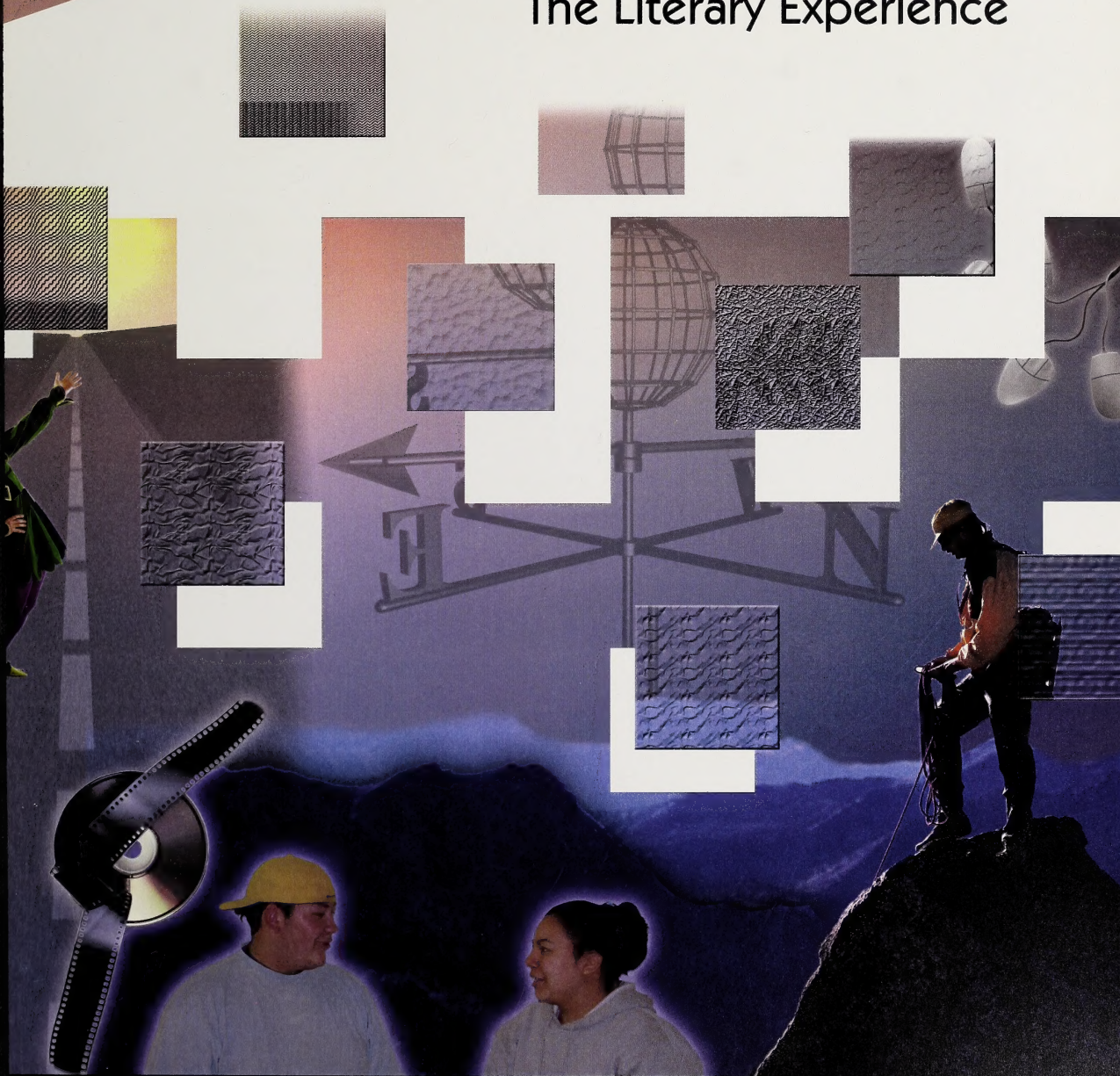


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# Language Arts 30-2

## Module 2

### The Literary Experience



Learning  
Technologies  
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# English Language Arts 30-2

## The Narrative Voice

# Module 2



English Language Arts 30-2  
Module 2: The Literary Experience  
Student Module Booklet  
Learning Technologies Branch  
ISBN 0-7741-2473-3

**The Learning Technologies Branch acknowledges with appreciation the Alberta Distance Learning Centre and Pembina Hills Regional Division No. 7 for their review of this Student Module Booklet.**

| This document is intended for |   |
|-------------------------------|---|
| Students                      | ✓ |
| Teachers                      | ✓ |
| Administrators                |   |
| Home Instructors              |   |
| General Public                |   |
| Other                         |   |



You may find the following Internet sites useful:

- Alberta Learning, <http://www.learning.gov.ab.ca>
- Learning Technologies Branch, <http://www.learning.gov.ab.ca/lrb>
- Learning Resources Centre, <http://www.lrc.learning.gov.ab.ca>

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# Welcome

to English Language Arts 30–2

## Module 1



Looking Ahead

## Module 2



The Literary Experience

## Module 3



Media and Technology

## Module 4



The Fictional World

## Module 5



Functional Communication

## Module 6



The Power of Drama

## Module 7



The Road Ahead

# Resources

Your English Language Arts 30-2 course package consists of the following resources:

- seven Student Module Booklets
- fourteen Assignment Booklets
- *English Language Arts 30-2 Audio CD*
- *English Language Arts 30-2 Multimedia Segments CD-ROM*
- *English Language Arts 30-1 & 30-2 Interactive Multimedia Segments CD-ROM*
- *Researching and Making Presentations CD-ROM*

To complete this course successfully, you'll need the following additional resources and materials:

- the textbook *Between the Lines 12* (Nelson Thomson Learning, 2002)
- *English Language Arts Handbook for Secondary Students*
- the modern play *Bethune* by Rod Langley
- a novel from a list provided in Module 4
- access to one of the feature films listed in Module 4
- a notebook or binder with lined paper to record your responses to questions in the Student Module Booklets
- a journal (journal book, scribbler, or key-tab)
- a portfolio booklet (scribbler or key-tab)
- a dictionary, such as *Gage Canadian Dictionary* or *Canadian Oxford Dictionary*
- a thesaurus
- a computer with a CD-ROM drive and Internet connection\*
- a CD player (audio CDs can also be played on a computer with a CD-ROM drive)
- a way of recording your voice for oral assignments (an audiocassette recorder and a blank audiocassette or appropriate computer software and hardware)
- a television and VCR or DVD player
- access to library facilities (school or public)

\* If you don't have access to a computer with a CD-ROM drive or Internet connection at home or at school, try to arrange to use one at your community library or at the home of a friend.

# Visual Cues

You will find many visual cues in this course. Colour is used to highlight terms that are defined in the Glossary. You will also find several icons in the margins. Read the following explanations to discover what the various icons prompt you to do.



Read or view a text.



Take note of new strategies.



Use one of the course CDs.



View television or a feature film.



Explore the Internet.



Get together with a partner or a group.

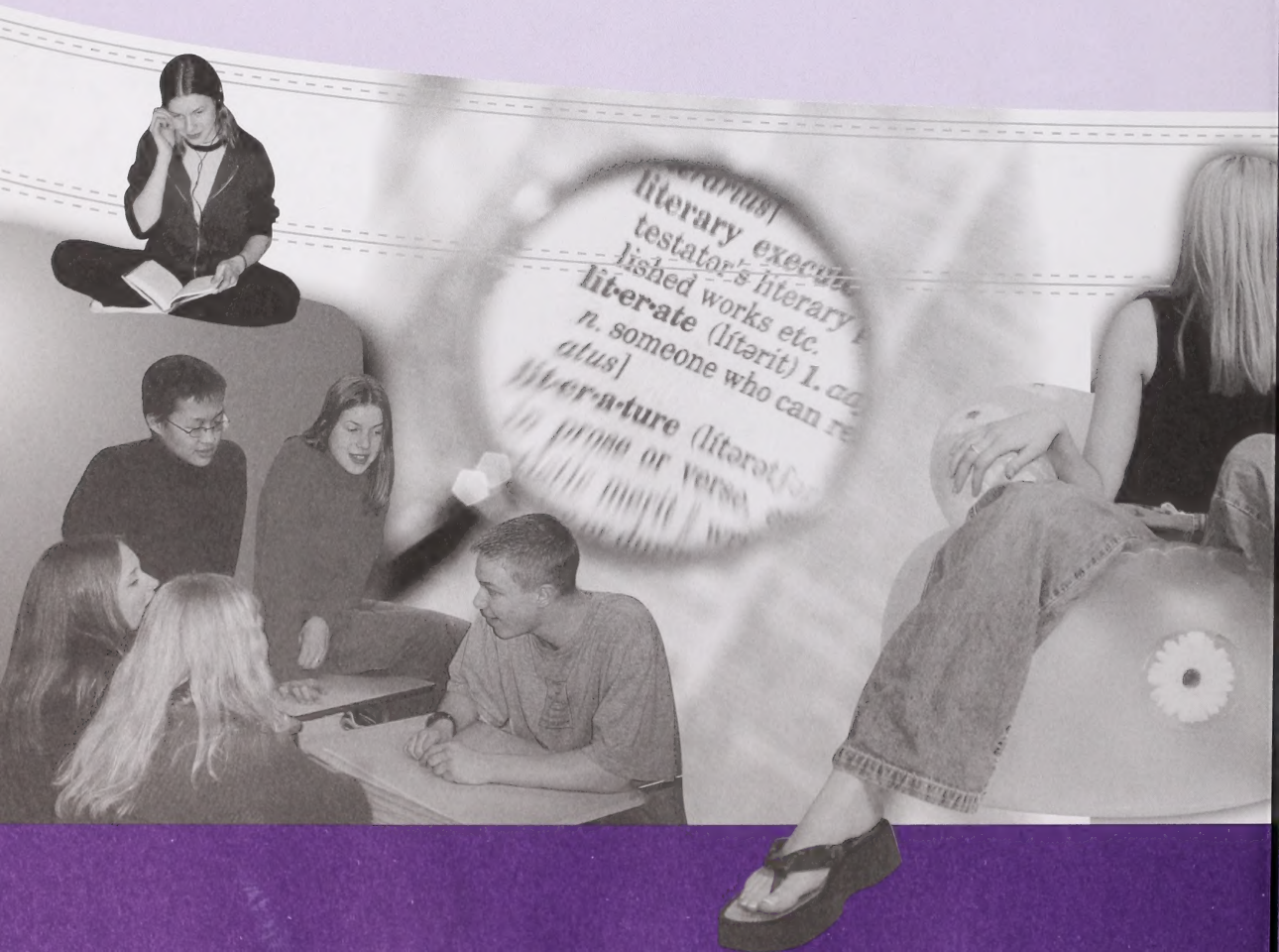
# Assessment

There are two Assignment Booklets for each of the seven modules of this course. Your work in these Assignment Booklets will be submitted to your teacher for assessment. If you have difficulty with any of the assignments, you should consult your teacher.

Your final mark in this course will be determined by

- the quality of your work in the Assignment Booklets
- how well you score on the final test
- your performance on any other tests or work that your teacher may assign
- any other criteria established by your teacher or your school

Your teacher or your school will provide information about how your marks will be distributed. Remember, the grading you achieve in this course will contribute 50 percent to your final mark in English Language Arts 30-2. Your diploma exam mark will contribute the remaining 50 percent.



# Strategies

Organize your materials and work area before you begin so that you have everything you need. You should work in an area that is quiet and free from distractions. Use a calendar to set goals for yourself to complete each module. Create a schedule, and display it as a reminder.

Many of the learning outcomes that you need to be able to demonstrate in English Language Arts 30-2 involve your skills in working with others. In the lessons that you'll do in each section, you'll often encounter instructions asking you to work with a partner or in a group. Although it's possible to do much of this work on your own, you'll likely get much more out of it if you collaborate with others. Your partner can be a friend, classmate, or family member. You don't need to work with the same partner all of the time. If you're having problems arranging for a study partner, contact your teacher.

To achieve success in this course, be sure to read all the directions carefully and work slowly and systematically through the material in the Student Module Booklets. Taking this approach will prepare you for your assignments. Try to set realistic goals for yourself each day and each week, so that you'll complete each module in a reasonable time. Do your assignments regularly, and remember to review and proofread your work before sending it to your teacher. Careful work habits will greatly improve your chances for success in English Language Arts 30-2.



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# Module Overview



In this module, you'll read several short stories, poems, and non-fiction texts related to four different themes. You'll develop your skills in interpreting and responding to literary texts, and you'll extend your understanding of the techniques that authors use to create their texts.

Why study stories, poems, and essays? Just as you learn from your own experiences and observations, you also can learn from people you've never met—authors who may be experts in their fields or profound thinkers or perceptive observers. Through literature, you can connect with people in different situations, times, and places—and share in common and unusual human experiences.

Reading can help you acquire knowledge, but it can also enable you to gain insights into human behaviour. You can learn from the mistakes and misfortunes of others, and you can *vicariously* participate in their adventures, joys, and triumphs. In other words, you can get so involved in the lives and struggles of the people you're reading about that the events these people experience affect you emotionally. Therefore, reading is a very personal experience.

# Section 1

## Challenge and Change



Most people agree that change is one thing you can count on in life. The sun may rise and set every day, but very little else in the world remains constant. How prepared are you to deal with the changes you'll face in your future?

In this section, you'll read several stories, articles, and poems that deal with the future. Can human beings determine their future? Perhaps not, but through planning and careful decisions, they can certainly influence it.

When you've completed this section, you'll have seen how several authors have addressed the theme of challenge and change in their works. You'll also review some of the techniques that authors use when they're writing stories and poems.

## *Lesson 1: Visions of the Future*



If you had lived a century ago, what technical innovations would you have predicted to happen in your lifetime? Would you have realized that motorized vehicles would soon replace horses? Would you have understood that airplanes would become a reliable and widespread form of transportation? Would you have anticipated radios, television, and computers?

What's your attitude toward change? Do you eagerly look forward to it, or are you reluctant to accept and deal with it?

### *Portfolio Item 2A*

Imagine how people felt or talked when they first saw a horseless carriage or an airplane, or first heard a radio broadcast. Script the conversation between neighbours or family members that you think might have taken place, or write a letter, newspaper article, or diary entry as though you were the person who saw the strange event. As you write, think about the effect that you want to create. Is your purpose to make people laugh or to make a serious comment about human behaviour?



Think about your own time. What changes do you foresee in the 21<sup>st</sup> century? Take a moment to discuss your vision of the future with a partner.



Next, turn to page 2 in *Between the Lines 12* and read “Shape of Things to Come.”

## *Journal Entry 2A*

How realistic do you think these predictions are? Which predictions seem very farfetched to you? Which of these predictions do you hope will come true? Which do you hope won't happen? Do you have some predictions of your own that you'd like to add to this list? Do you believe that scientific and technical innovations will help or hinder people in the future?



Before you continue with this lesson, take a moment to preview your textbook *Between the Lines 12*. When you preview a book, you look through it quickly to identify its features. For additional information on previewing a non-fiction text, refer to pages 155 and 156 of your *English Language Arts Handbook for Secondary Students*.

1. Why is it helpful to preview a textbook?
2. After previewing your textbook, see if you can answer the following questions:
  - a. Who is the publisher of the textbook?
  - b. What is the copyright date?
  - c. How many units is the material divided into?
  - d. How is the first page of each unit organized?
  - e. What other features have you noticed?
  - f. What do you see at the beginning and ending of each selection?

**Compare your responses with those on page 108 in the Appendix.**

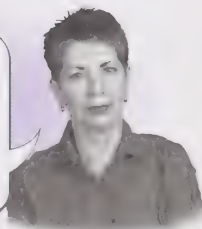
In “Shape of Things to Come,” you read a series of predictions about the future. The next text that you'll read, a short story by Ray Bradbury, also proposes a vision of the future—but you may find it an alarming one. Before you read this story, take a moment to consider what strategies you should use to get the most out of your reading in this module.



To help you think about the way you read stories, respond to the following statements using the words *often*, *sometimes*, or *never*.

| Reading Strategies                                                                                                                                                   |  |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| Before I begin to read a short story, I take a moment to think about the title.                                                                                      |  |
| I don't skim a literary text; I read slowly and carefully.                                                                                                           |  |
| I try to find a quiet place to read where I won't be distracted.                                                                                                     |  |
| I give myself enough time to read the story so that I won't be interrupted.                                                                                          |  |
| I read whatever notes the textbook provides (biographical information on the author, pre-reading questions, explanations of unusual words or names, illustrations).  |  |
| As I read, I try to make connections between what's happening in the story and my own experiences or observations.                                                   |  |
| When I'm reading, I monitor my reading comprehension. If I become confused, I reread sentences or passages.                                                          |  |
| During my reading, I pause to think and make predictions about what will happen next.                                                                                |  |
| I use a dictionary to help me understand unfamiliar words.                                                                                                           |  |
| As I'm reading, I try to recognize literary techniques, such as the development of suspense and character or the use of irony.                                       |  |
| When I finish reading, I take a few moments to consider the story. I ask myself what the author's purpose was in writing it, and I think about the author's message. |  |

How many times did you answer often? How many times did you admit that you never used this reading strategy? Your reading comprehension will improve if you use the strategies above regularly, and you'll also have a more enjoyable reading experience.



Now turn to page 39 in *Between the Lines* 12. As you read Ray Bradbury's story "There Will Come Soft Rains," practise using the reading strategies in the reading survey that you just completed.

### DID YOU KNOW?

Ray Bradbury is a well-known American science fiction writer. Some of his works have been made into television programs and movies. Later in this course, you may choose to read his novel *Fahrenheit 451*. If you research Bradbury's name on the Internet, you'll find several websites devoted to his work.

A short story writer has to capture the reader's interest early in the story. The following table illustrates some ways that an author can accomplish this.

| Ways of Capturing Interest at the Beginning of a Short Story |                                                                                                                                                                                                                                                                         |
|--------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>a startling or intriguing statement</b>                   | The north and the west and the south are good hunting ground, but it is forbidden to go east.<br>(Stephen Vincent Benet, "By the Waters of Babylon")                                                                                                                    |
| <b>the introduction of a character</b>                       | An old man with steel rimmed spectacles and very dusty clothes sat by the side of the road.<br>(Ernest Hemingway, "The Old Man at the Bridge")                                                                                                                          |
| <b>an interesting piece of dialogue</b>                      | "Off there to the right—somewhere—is a large island," said Whitney. "It's rather a mystery—"<br>(Richard Connell, "The Most Dangerous Game")                                                                                                                            |
| <b>a description of a setting</b>                            | Day had broken cold and gray, exceedingly cold and gray, when the man turned aside from the main Yukon trail and climbed the high earth bank, where a dim and little-traveled trail led eastward through the fat spruce timberland.<br>(Jack London, "To Build a Fire") |
| <b>the use of a suspenseful word</b>                         | The outrage took place at eleven o'clock on a moonless night, before the stars began to silver the white walls of the church. (Edith Pargeter, "The Purple Children")                                                                                                   |
| <b>the creation of mood</b>                                  | Out there in the cold water, far from land, we waited every night for the coming of the fog, and it came and we oiled the brass machinery and lit the fog light up in the stone tower. (Ray Bradbury, "The Fog Horn")                                                   |

3. Reread the first paragraph of "There Will Come Soft Rains." How does Ray Bradbury interest you in the story?

**Compare your response with the one on page 108 in the Appendix.**

## Portfolio Item 2B

Did you enjoy reading the examples of the first sentences of some well-known short stories? Of course, in most stories, the author requires a paragraph or two to capture the reader's interest. Create an enticing start for a story. If you want to have some fun, you could mimic a typical beginning of a romance, western, or mystery story.



**Yuri:** “There Will Come Soft Rains” is sure a strange story. It has no characters.

**Maria:** Well, it has no human characters. But some stories have animal characters. In this story, I think the house is a character. It’s almost human.

**Danielle:** The house continues to function even though all the people have died. You can imagine what their lives were like when they were alive.

**Yuri:** I don’t think anyone did any work at all. Everything in the house and the garden was automated.

**Paul:** The poem in the middle of this story is so strange. It’s about nature, but the story is all about human inventions.

**Danielle:** At first, all the technology in the house seems to be working smoothly. The poem says that the natural world will survive even after all people die, but in this story, the machines keep going and don’t even realize that the people are gone.

**Ms. Martin:** Do you think that the technology in this house made the people happier or healthier?

Respond to the following questions about the story in your notebook.

4.
  - a. What has happened to the people in this society?
  - b. What happens to the family’s dog?

5. What jobs does technology perform in Bradbury's futuristic house?
6. Embedded in Bradbury's story is a poem by Sara Teasdale. What message about the relationship between people and nature is presented in the poem?
7. Does the message in the poem complement the story? Or does the poem seem out of place?
8. Why do you think that Bradbury has used the title of the poem as the title of his story?
9. Bradbury's story is somewhat unusual because it doesn't have any human characters. In fact, the main character is the house itself.
  - a. What happens to the house at the end of the story?
  - b. How does Bradbury personify the house (make it seem human)?
10. What message is Bradbury suggesting about technology? (In your response, don't forget to consider the technology that caused the destruction of the society.)



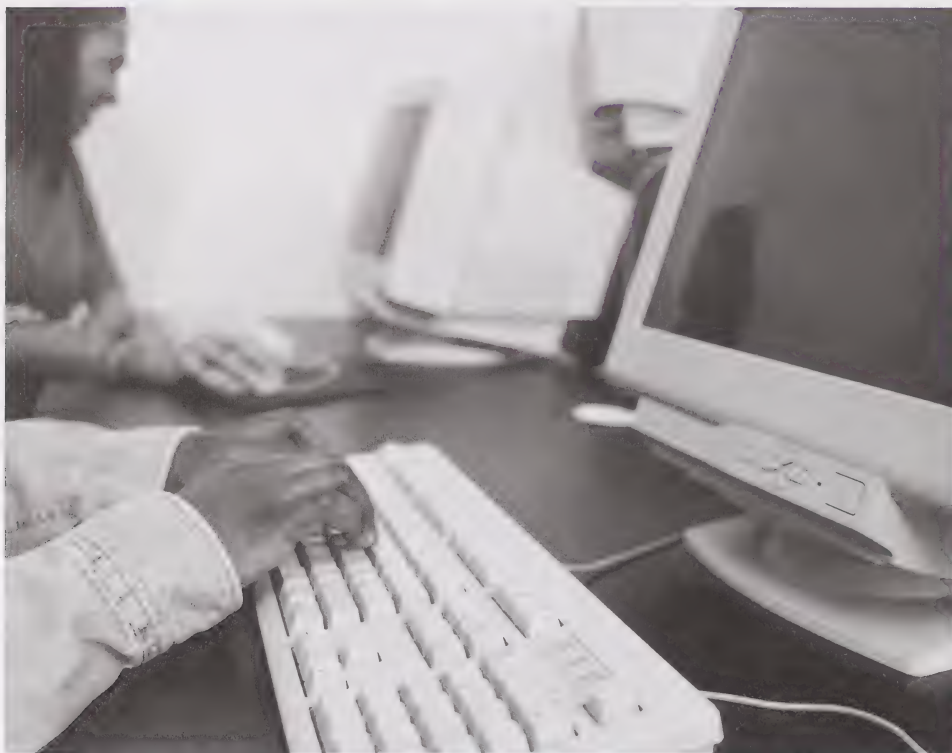
**Compare your responses with those on page 109 in the Appendix.**



Not every vision of the future is as pessimistic as the one you just read. On the other hand, many authors do warn that technology brings both advantages and disadvantages. You'll think more about the impact of technology in Module 3.

**Go to page 1 of Assignment Booklet 2A and respond to questions 1 to 3 in Section 1.**

## Lesson 2: Theme: The Underlying Message



When you consider the changes you might see in the 21<sup>st</sup> century, how do you think that schools and education might change? What challenges will schools face in the future?

### *Journal Entry 2B*

What do you think schools will look like in the future? What changes would you like to see in schools and the education system? What aspects of your schooling have you enjoyed the most? How important a part of life is attending a school? Do you think you can learn just as well (or better) at home? In your opinion, do students who take their schooling at home miss out on any important experiences?

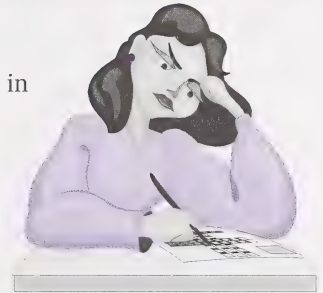


The story you'll read next deals with education in the future. Turn to page 5 in *Between the Lines* 12, and read the story by Isaac Asimov called "The Fun They Had."

### DID YOU KNOW?

Did you know that the author of this story, Isaac Asimov, was one of America's most famous and most prolific writers? Asimov's speciality was science fiction. He was well qualified to write about science: before he became a full-time writer, he taught biochemistry at Boston University. Asimov died in 1992, but his memory lives on through his writing.

1. Why does Margie hate school?
2. Why does she think that kids must have loved school in the old days? Why does she believe that they would have had more fun in their schooling than she is having in hers?
3.
  - a. Although the author of this story doesn't describe its setting in much detail, how does he indicate the time in which it takes place?
  - b. Do you think knowing the exact date influenced your understanding of the story?



**Compare your responses with those on page 109 in the Appendix.**

## Irony

Do you recall what **irony** means? In many stories, the outcome is very different from what you expected. However, irony doesn't simply involve a surprise. An event is ironic when its outcome is opposite or contradictory to what is expected.

4. Following are two simple story outlines. In one or two sentences, develop an ironic ending for each situation.
  - a. For weeks Maura has looked forward to seeing her friend Lana, who moved to a new city a year ago. Lana and she had always shared everything. At last, Maura arranged to spend a week visiting Lana in the city.
  - b. Jared was afraid of his new boss, who had the reputation of being gruff and tough. Jared needed a lot of concentration to operate the intricate equipment smoothly from his wheelchair. It was going to take a great deal of time and practice to gain the confidence of his coworkers. Jared worried that the boss would have no sympathy for any employee who could not measure up right away.
5. In what way is the ending of "The Fun They Had" (the last two sentences) ironic?

**Compare your responses with those on page 110 in the Appendix.**

## Theme

When authors write short stories, they generally have a purpose in mind. They're usually interested in making a comment about human behaviour. This underlying message or insight into life is the story's **theme**.

A theme is not the same as the topic or subject of a story. For example, suppose an author decided to write a story about someone who gets lost in the wilderness. Here are some possible themes that the author could present about that topic:

- When their survival is threatened, people can be unexpectedly resourceful.
- In spite of human progress, people can be vulnerable to the powerful forces of nature.
- Before inexperienced people undertake potentially dangerous expeditions in the wilderness, they can benefit from the advice of older, more experienced people.

6. Create another example of a theme related to this story topic.

**Compare your response to the one on page 110 in the Appendix.**



**Krista:** I've always found it hard to figure out the theme of a story. Is "The Fun They Had" telling us that technology is bad?

**Ms. Martin:** Sometimes figuring out the theme is difficult. But keep in mind that a theme isn't a lesson on morality. Most authors aren't trying to preach to you. They want to show you something. A theme is usually a comment on human behaviour.

**Krista:** Is the author telling us that schools today are more fun than they might be in the future?

**Mr. Darby:** Perhaps. However, although a theme should be a general idea that you interpret from the story, it shouldn't be too general. A theme doesn't have to apply to everyone or every situation.

**Krista:** I see what you mean. Saying that schools today are more fun than they'll be in the future is making a broad generalization.

**Ms. Martin:** Authors usually use the main character of a story to show the theme. Think about what the main character learns from the conflict or the situation. Of course, sometimes the reader has to recognize that the main character hasn't learned anything or has drawn a mistaken conclusion. That in itself may be part of the theme.

Here are some points to remember when you're trying to express the theme of a story:

| Do...                                                                                                                     | Example                                                             |
|---------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------|
| ... express the theme as a general comment on a subject.                                                                  | <i>Love often has a positive effect on the human spirit.</i>        |
| ... express the theme in your own words.                                                                                  | <i>People who commit crimes may be punished in unexpected ways.</i> |
| ... express the theme as an insight into life.                                                                            | <i>Gossip can seriously damage a person's reputation.</i>           |
| ... use qualifying words in a thematic statement, such as <i>sometimes</i> , <i>can</i> , <i>may</i> , and <i>often</i> . | <i>Poverty can transform honest people into criminals.</i>          |
| ... draw a general insight from the characters' behaviour.                                                                | <i>Friends aren't always trustworthy.</i>                           |

| Don't...                                                                                                                                                                                               | Example                                        |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------|
| ... express the theme as a subject.                                                                                                                                                                    | <i>The theme is love.</i>                      |
| ... express the theme as an adage (a familiar saying).                                                                                                                                                 | <i>Crime doesn't pay.</i>                      |
| ... express the theme as a moral.                                                                                                                                                                      | <i>It's wrong to gossip about people.</i>      |
| ... make a thematic statement too general. Stay away from words like <i>everyone</i> , <i>always</i> , <i>never</i> , and <i>all</i> . And beware of statements that imply such broad generalizations. | <i>Poverty causes crime.</i>                   |
| ... refer to specific characters in a thematic statement.                                                                                                                                              | <i>Marla learned not to trust her friends.</i> |





For more information on theme, refer to pages 210 and 211 of your *English Language Arts Handbook for Secondary Students*.

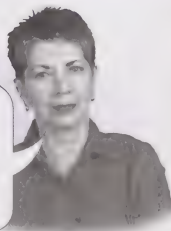
7. What's wrong with the following statements of theme? Explain what's wrong with each one; then create an improved version.
  - a. Too much freedom is a bad thing.
  - b. Might makes right.
  - c. Innocence versus maturity.
  - d. You shouldn't judge people until you've experienced life from their point of view.
  - e. Maria learned that love can be very painful.
8. Now reconsider the ending of "The Fun They Had."
  - a. Do you think Margie's conclusion about school "in the old days" is appropriate?
  - b. What is the theme of this story?

**Compare your responses with those on page 110 in the Appendix.**

### *Portfolio Item 2C*

If you enjoyed reading the story "The Fun They Had," you may want to write a story in which you present a vision of a future school. You'll need characters and conflict, of course, but the setting of your story can be a futuristic learning centre. Before you start, brainstorm some ideas about where and what you think children would be learning. Include some of these details in your story.

In this lesson, you thought about some changes you may see in the 21<sup>st</sup> century, and you read a story set in the future. You also considered some strategies to help you understand the theme of a story.



**Go to page 5 of Assignment Booklet 2A and respond to questions 4 to 6 in Section 1.**

### Lesson 3: Tone, Mood, and Symbolism



People's opinions about the future vary greatly. Some people believe that the future will bring a kind of *utopia*, an ideal state; others predict that life will become worse. You may have heard people express fears that the world will be destroyed by nuclear war, global warming, pollution, a collision with a huge meteor, or another ice age.

The next text you'll read is a poem by Robert Frost in which the poet expresses his thoughts about the end of the world. The poem is on page 46 of *Between the Lines* 12. As you read the poem, think about the **tone** (the poet's attitude toward his subject).

When you're reading various texts, you'll notice that authors express many different attitudes toward their subjects. Some authors choose to speak in another voice by using a persona (also called a **speaker** or **narrator**). Using a **persona** enables the author to adopt a particular attitude or tone.

For example, an author may choose to write in the persona of a young girl experiencing her first love. Though the author is not naïve, he or she may choose to speak naïvely in order to match the persona.



Male authors often adopt female persona and vice versa.

To determine tone, pay attention to the author's deliberate word choices. Consider how the words influence your thoughts while you read the text. Think about the following synonyms (words with similar meanings): *bitterness*, *regret*, *anguish*, *remorse*, *guilt*. Can you detect subtle differences in the meaning of these words? Is a bitter tone the same as a remorseful one?

1. The following list contains some examples of words that you could use to describe an author's tone. For each word, give a **synonym** (a word with similar meaning) and an **antonym** (a word with an opposite meaning).

|              |             |
|--------------|-------------|
| a. sorrowful | d. resigned |
| b. admiring  | e. fearful  |
| c. serious   | f. anxious  |



To determine the tone of a literary text, carefully consider the author's word choices. Then carefully consider your own word choices as you describe the tone.

2. How would you describe Frost's tone in the poem "Fire and Ice"? Is he completely serious about his subject?

**Compare your responses with those on page 111 in the Appendix.**

#### DID YOU KNOW?

Did you know that Robert Frost is one of America's best-loved poets? You've probably read some of his other poems, such as "The Road Not Taken." Frost spent most of his life in the northeastern part of the United States, known as New England. Most of his poems deal with nature and ordinary people. Frost died in 1963, but his poems continue to be appreciated for their insights into human behaviour and nature. To learn more about Robert Frost and to hear him read one of his poems, visit the following website:

<http://www.poets.org/poets/>



In this poem, Frost contrasts two possible agents of destruction: fire and ice. Although the poet is partly talking about the destruction of the world, the poem has a second layer of meaning.

Frost is also talking about how people can destroy one another. He's using fire and ice as **symbols** to represent something else.



**Mr. Darby:** In this poem, what type of human behaviour does fire symbolize?

**Yuri:** I think he's using fire to represent passion—caring too much and being obsessive about someone or something.

**Mr. Darby:** Good. What type of human behaviour does ice represent?

**Danielle:** Hatred and indifference. In a way, they're cold emotions.

**Ms. Martin:** According to Frost, which is more destructive—fire or ice?

**Danielle:** He says he “holds with those who favor fire.” But then he says that “ice is also great.” I think he means that both can be equally destructive.

**Yuri:** Is that his theme? Is he suggesting that both passion and hatred can destroy people?

**Ms. Martin:** Well done. As you've said, Frost is more interested in human behaviour than in natural forces that might destroy the world. He's using fire and ice as symbols for two destructive human emotions—passion and hatred.

### *Journal Entry 2C*

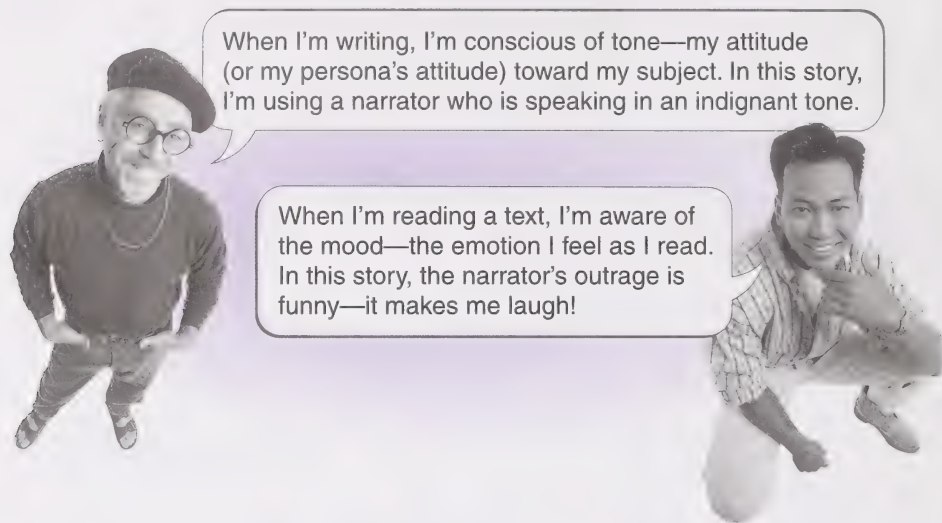
What do you think of Frost's poem? Do you agree that both passion and hatred are destructive? Is one worse than the other? What happens to people when they're consumed with passion or hatred?

The stories you'll read next present more glimpses into the future. As you read them, think about how realistic the futuristic worlds in these stories seem to be. Begin by reading “Zoo” by Edward D. Hoch on page 55 of *Between the Lines* 12.



3. Although this story is very short, the author uses details to present a vivid picture of a futuristic world. What sort of world does Hoch envision in this story?

Tone and mood are closely connected. **Mood** is the emotional effect created in a text. In other words, what emotions does the text evoke in the reader? How does the text make you feel? Sometimes the tone and mood of a text are the same, but often they're different.



Mood, like tone, can vary within a text. In some parts of a story, for example, you may feel tension; by the end, you may feel shock, disgust, or satisfaction.

4. Hoch obviously doesn't intend that readers should take "Zoo" seriously. His humorous tone creates a lighthearted mood in the story. How does he achieve this effect?
5. a. Did the ending surprise you? In what way is the ending ironic?
- b. Even a humorous story can have a serious theme. Think about the ironic ending. What comment about human behaviour is Hoch making?

**Compare your responses with those on page 111 in the Appendix.**



Now you'll read an even shorter story set in the future. Turn to page 29 in *Between the Lines* 12, and read "Risk" by Joanna Russ.

## Portfolio Item 2D

Were you surprised at how interesting even a very short story like “Risk” can be? Write a very short story. You’ll need a simple plot and only one or two characters. Your story will have more impact if you create a surprising ending.

- 
- How would you describe the author’s tone and the mood in this story? Are the tone and mood similar to that in “Zoo”?
  - Consider the main character’s name. To whom do these allusions in the name refer? (**Allusions** are references to people, events, or other works of literature that the writer expects the reader to recognize. For more information on allusion, refer to page 218 in your *English Language Arts Handbook for Secondary Students*.)
  - Does the author of this story present a serious message about life? If so, what is this message?



Compare your responses with those on page 112 in the Appendix.

## Journal Entry 2D

Consider the following statements taken from the story “Risk.”

- “Life is not life without risk!”
- “Life itself—demands the constant test of danger.”

Do you think life would be dull without risks? Or are you more interested in security and stability?



The theme of risk-taking in life is addressed in the following poem, called “Curiosity,” by Alastair Reid. Listen to the poet deliver the poem on your audio CD while you read it.<sup>1</sup>

<sup>1</sup> Alastair Reid, “Curiosity,” n.d. <<http://www.wordworth.com/images/Curiosity.mov>> (2 April 2003). Reproduced by permission.

## Curiosity

may have killed the cat; more likely  
the cat was just unlucky, or else curious  
to see what death was like, having no cause  
to go on licking paws, or fathering  
litter on litter of kittens, predictably.

Nevertheless, to be curious  
is dangerous enough. To distrust  
what is always said, what seems,  
to ask odd questions, interfere in dreams,  
smell rats, leave home, have hunches  
does not endear cats to those doggy circles  
where well-smelt baskets, suitable wives, good lunches  
are the order of things, and where prevails  
much wagging of incurious heads and tails.

Face it. Curiosity  
will not cause us to die—  
only lack of it will.  
Never to want to see  
the other side of the hill,  
or that improbable country  
where living is an **idyll**  
(although a probable hell)  
would kill us all.  
Only the curious  
have, if they live, a tale  
worth telling at all.

Dogs say cats love too much, are irresponsible,  
are dangerous, marry too many wives,  
desert their children, chill all dinner tables  
with tales of their nine lives.  
Well, they are lucky. Let them be  
nine-lived and contradictory,  
curious enough to change, prepared to pay  
the cat price, which is to die  
and die again and again,  
each time with no less pain.  
A cat minority of one  
is all that can be counted on  
to tell the truth. And what cats have to tell  
on each return from hell  
is this: that dying is what the living do,  
that dying is what the loving do,  
and that dead dogs are those who never know  
that dying is what, to live, each has to do.

**idyll:** a short  
description of a  
simple and  
charming scene or  
event, especially  
one connected with  
country life

<sup>1</sup> Alastair Reid, "Curiosity," n.d. < <http://www.wordworth.com/images/Curiosity.mov> > (2 April 2003).  
Reproduced by permission.



**Mr. Darby:** So, what does this poem say to you about dogs, cats, curiosity, and life?

**Paul:** It says that there are two types of people: some are like dogs and some are like cats. Dogs like things to be the way they have always been. They don't like change. They like comfortable, predictable lives.

**Maria:** Cats, on the other hand, are curious, adventurous, and changeable. Cats ask questions. They take risks. They challenge the status quo.

**Danielle:** Dogs are “uncurious.” They’re afraid to make mistakes. They play it safe and, therefore, have pretty boring lives.

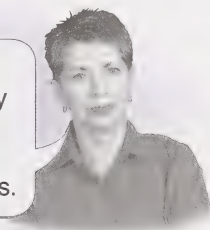
**Yuri:** Cats, on the other hand, take chances. Cats need their nine lives because they are always prepared to die—to risk everything, to risk making mistakes. They make mistakes time and time again, and they gladly pay the price for those mistakes.

**Mr. Darby:** Why’s that?

**Danielle:** I guess it’s because through taking risks, cats experience life fully. Dogs just exist. They never really live.

**Mr. Darby:** Nicely done. I couldn’t have said it better myself.

Did listening to the poem on your audio CD help you better understand it? You’ll often get more out of poetry if you read a poem more than once. Take a few moments to reread this poem, or listen to it again on your audio CD. Then respond to the following questions.



When you first begin to read this poem, you may think it's a serious poem about the behaviour of cats. At some point, however, you should have become aware that the poet is using cats—and later dogs—as symbols.

9. What types of people do the cats and dogs represent?
10. a. Why does the poet admire the lifestyle of cats?  
b. According to the poet, what's wrong with the lifestyle of dogs?

Do you agree with the poet's ideas about lifestyle? In other words, do you agree with the theme of the poem? Reread the journal entry you just wrote about risk-taking versus security. Has reading this poem changed your view or reinforced what you thought before you read it?

Poets use **imagery** (language that appeals to the senses) to convey their ideas. Although a lot of imagery appeals to the sense of sight, poets also can choose words that enable you to hear, smell, taste, and feel texture.

11. Reread "Curiosity" and compare the imagery related to cats with that used to describe dogs. Complete the following chart by copying words and phrases in the poem that help you to imagine the two kinds of animals—and the two types of people.

| Imagery Related to Cats | Imagery Related to Dogs |
|-------------------------|-------------------------|
|                         |                         |

Compare your responses with those on page 112 in the Appendix.

### GOING FURTHER

Poets are perfectionists. They revise their poems many times before they've completed their works. Some poets continue to revise their poems each time they reread them—even long after the poems have been published.

Use the Internet to find two versions of the poem "Curiosity" by Alastair Reid. Use the search terms *Curiosity* and *Alastair Reid* in your search engine.

Most of the differences in wording are in the last stanza. Compare the two versions. Which version do you think came first? Why do you think Reid revised his first version of the poem? How do the wording changes affect the meaning of the poem? Which version do you like best? Why?





In this lesson, you thought about the role that risk plays in people's lives. You also learned to recognize tone, mood, and symbolism. You saw that contrasting symbols and imagery can be used to emphasize opposing ideas.

**Go to page 8 of Assignment Booklet 2A and respond to questions 7 and 8 in Section 1.**

## *Lesson 4:* Setting and Point of View

What do you know about cloning? You've probably heard about Dolly, the famous sheep that was cloned in 1997.

Should cloning be outlawed? Turn to page 20 in *Between the Lines 12* and read the interview with Hank Greely, who is a professor of law.

1. What is the difference between reproductive cloning and nonreproductive cloning?
2. What are the central problems in human cloning that Greely identifies in this interview?



**Compare your responses with those on page 113 in the Appendix.**

Now look at the cartoon on page 18 of *Between the Lines 12*. In this cartoon, Ben Wicks, a well-known Canadian cartoonist, comments on the subject of test-tube babies.

3. Traditionally, fathers have gathered at the windows of hospital nurseries to gaze proudly at their newborn babies. What is Ben Wicks satirizing (ridiculing) in this cartoon?
4. Ben Wicks's cartoon might have made you laugh, but did it also make you think? What serious purpose is Wicks aiming to accomplish?

**Compare your responses with those on page 113 in the Appendix.**

## Journal Entry 2E

What do you think about human cloning? Do you believe that scientists should be allowed to continue to research cloning? Are there any circumstances in which cloning would be acceptable?

Now that you've thought about the morality of cloning, you're ready to read a fictional story related to this topic. If you've seen the movie *A.I.*, you may notice a connection between it and this story, which in fact was the inspiration for the movie.



Turn now to page 9 in *Between the Lines* 12, and read the story "Supertoys Last All Summer Long" by Brian Aldiss.

5. In this story, the author has developed four characters. What have you learned about them? Describe the appearance and personality of each character.
  - a. David
  - b. Teddy
  - c. Monica
  - d. Henry
6. Two of the characters in this story experience conflict (a struggle or problem).
  - a. What is Monica's problem?
  - b. What is David's problem?

Compare your responses with those on page 113 in the Appendix.

## Setting



**Mr. Darby:** The time and place where a story happens is called its **setting**. Why is it important to think about setting when you're reading stories?

**Yuri:** The events of the story may be linked to their time and location.

**Mr. Darby:** Some stories can happen at any time or in any place, and they'll still make sense. We often say they have universal appeal. But many stories are set in a particular time and location. Stories can take place in the past, present, or future. How can you tell when a story takes place?

**Maria:** The author gives you some clues. Sometimes, the author will refer to something specific like a cellphone to indicate the present or a person travelling by horseback to indicate the past.

**Krista:** Sometimes the season of the year or the time of day is important in a story. For instance, a story about someone getting lost in the wilderness may take place in the winter when it's much harder to survive.

**Paul:** And some stories take place during particular historical times, such as the Great Depression or World War II.

**Mr. Darby:** That's right. In such cases, the events of the story will be influenced by the **social context**—the events happening in society. The location of a story may also be significant. For example, a story may take place in a particular country or region or in a city or rural area.

**Yuri:** I've noticed that a lot of stories take place in an isolated setting. It seems that the author wants to isolate the characters from others so that we can see how they behave.

**Mr. Darby:** Good point. A setting can be used to set up conflict—people versus their environment or society. Characters who are isolated may also face conflicts with themselves or with another character.

**Maria:** The setting can be used to establish atmosphere, too. You know—the spooky house, the dark and stormy night.

**Mr. Darby:** And very often the setting complements the theme. For example, a story set in a slum might illustrate the hopelessness of the poor. As you've seen, authors use the setting of their stories for a variety of purposes.

7. The specific time and place of “Supertoys Last All Summer Long” isn't mentioned. Still you soon became aware that this story is set in the future. What are some ways that society in this story has changed? Explain three details about this futuristic society that have affected its citizens' lives.

8. a. The author provides a lot of details about the Swintons' home. List three details from the story that help you visualize their home.

- b. What purpose is served by the author's detailed description of the home?

9. Most of this story takes place at the Swintons' home. However, at two points in the story, the author moves to the Synthank office where Henry is making a speech. Reread those parts of the story. Why does the author include them in the story?



**Compare your responses with those on page 114 in the Appendix.**

## Narrative Point of View

An author can tell a story from different points of view. The story can be told from the point of view of one of the characters or from the point of view of an invisible observer. The invisible observer describes the action and behaviours of the characters. This invisible observer may also know the thoughts of one or more characters.

The point of view from which to tell a story is an important choice that authors make based on the nature of the story and the author's purpose. Each point of view has certain advantages and limitations. The choice of point of view affects how the story is told and how the audience experiences the story.

Look at the following table that summarizes point of view:

| Narrative Point of View   | Description                                                                                                                                                                                                                    | Advantages and Disadvantages                                                                                                                                                                                                                                                       | Example                                                                                                                                                         |
|---------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>First Person</b>       | A narrator, usually a character in the story, tells the story using words like <i>I</i> or <i>we</i> . The narrator can be a central character in the story or a minor one who observes what happens to the central character. | The reader sees the story through the narrator's eyes. The reader understands the narrator's thoughts and feelings but may not know much about the other characters. The first-person point of view can make a story sound so real that you might not recognize that it's fiction. | I couldn't believe my ears when I heard Adam lie to Edna about where he'd been. I knew that Edna would be furious when she learned the truth.                   |
| <b>Omniscient</b>         | The story is told by an unseen observer who knows all. The observer reveals the thoughts, feelings, words, and actions of several characters.                                                                                  | The reader is able to follow several characters and learn how they think, feel, and act.                                                                                                                                                                                           | George was shocked when he heard Adam lie to Edna. Adam felt guilty, but he couldn't tell his wife the truth.                                                   |
| <b>Limited Omniscient</b> | The unseen observer focuses on one character's thoughts, feelings, and actions.                                                                                                                                                | The reader experiences the story through the character that the author is focusing on and gains an in-depth understanding of that character's behaviour.                                                                                                                           | George was shocked when he heard Adam lie to Edna. George knew that Edna would eventually find out the truth. He wondered what she'd do when she discovered it. |
| <b>Objective</b>          | The author simply tells what happens without indicating any characters' thoughts or feelings.                                                                                                                                  | The reader must make all judgments about the characters' feelings and thoughts.                                                                                                                                                                                                    | George listened to Adam lie to Edna. Edna looked shocked. Adam walked quickly into the next room.                                                               |



Students often struggle when trying to identify the point of view in a story or when they're choosing a point of view when writing their own stories. To learn more about narrative point of view, go to your *English Language Arts 30-1 & 30-2 Interactive Multimedia Segments CD-ROM* and click on the title *Point of View*. When you've viewed the segment, you may want to click on the *Extend* and *Apply* links to reinforce your understanding of point of view.

10. a. What point of view is the author using in "Supertoys Last All Summer Long"?  
b. Quote three sentences in the story to illustrate the point of view.

**Compare your responses with those on page 115 in the Appendix.**



You'll find more information on **narrative point of view** on page 211 of your *English Language Arts Handbook for Secondary Students*.

### *Portfolio Item 2E*

Telling a story from a different point of view can result in a big change in the story. How would the story "Supertoys Last All Summer Long" change if you used the first-person point of view and told the story through Teddy's eyes? or through Monica's eyes? Assume the identity of one of the characters and retell part of the story as you think that character would tell it. Remember, your purpose is to reveal the character's thoughts and feelings.

11. a. Reread David's messages on page 14. In what way are they ironic?  
b. Reread the last paragraph. In what way is the ending of the story ironic?
12. Now think about the title of the story. Authors often use titles as signposts to point to significant ideas, images, or events. What is the significance of the title of this story?

**Compare your responses with those on page 115 in the Appendix.**

Setting and point of view are important elements of many stories. The setting often contributes to the conflict, mood, and theme. The point of view all limit or extend your understanding of the thoughts and feelings of the characters.



## Conclusion



In this section, you've read several stories, articles, and poems that dealt with the theme of the challenges and changes of the future. You thought about your own vision of the future, and you considered some visions presented by authors of fictional and non-fictional texts. Of course, no one can predict the future with certainty or control it, but the decisions that people make in the present will influence what the future will be like.

You also reviewed some of the techniques used by authors when they write poetry and short stories. In the next section, you'll continue to look at a variety of texts related to a single theme, and you'll increase your understanding of how authors convey their ideas.

**Go to page 9 of Assignment Booklet 2A and complete the remaining questions in this section.**

# Section 2

## The Working World



If you're like most people in society, you'll spend your life working in one job or another. If you're lucky and make some careful choices, you'll find jobs that suit you and give you some satisfaction.

Still, as you're likely aware, many people spend their lives (or parts of their lives) working at boring or frustrating jobs. In some cases, they stay in these jobs because they're well paid; in other cases, they stay because they feel they have no other choice.

In this section, you'll read several stories, poems, and articles related to the working world. You'll think about its challenges, frustrations, and rewards. The insights that you obtain from these texts may help you make decisions about your own future.

## Lesson 1: Reading an Essay

Do you have a part-time or full-time job? If you do, you may already understand that working can be rewarding in many ways. Of course, as a student, you may also feel that your job interferes with your life.

1. What are some benefits that students get from working part-time?
2. What are some disadvantages of working part-time while you're a student?

**Compare your responses with those on page 115 in the Appendix.**

In this lesson, you'll read two essays related to the world of work. As you may know, the word *essay* is used to describe a variety of texts created for different purposes.



**Ms. Martin:** What are some purposes for writing essays?

**Yuri:** Some essays are basically explanations. You see that sort of essay in magazine articles.

**Ms. Martin:** Yes, that type of writing is called an **expository essay**.

**Krista:** Some essays resemble stories. They're called anecdotes. Their authors relate an interesting or significant or humorous event.

**Paul:** Are anecdotes true stories?

**Ms. Martin:** They're usually true, or at least based on truth. The authors will shape the story if necessary to make it more interesting for the reader. Can you think of any other kinds of essays?

**Paul:** Some essays are mainly descriptive. They may describe a character or a place, like in a character sketch or a traveller's impressions.

**Krista:** Some essays consist mainly of criticism. The author's purpose is to show the strengths and weaknesses of something. Film and book reviews are examples of that kind of essay.

**Danielle:** Another reason to write an essay is to persuade people to believe something or take action. Editorials and many letters to the editor are examples of persuasive essays.

**Ms. Martin:** Very good. One other reason to write an essay is simply to reflect on an experience. This type of essay can also be persuasive because the author may want to influence the way you think. As you can see, you never know exactly what you'll find in an essay.



Turn to page 103 in *Between the Lines* 12, and read Charles Finn's essay "The Dignity of Work." Then respond to the following questions.

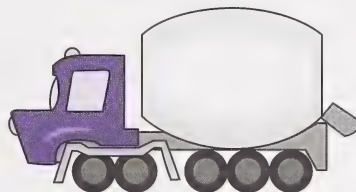
3. How would you classify Charles Finn's essay? What is his purpose?

**Compare your responses with those on page 115 in the Appendix.**

In most essays, the author presents a central idea or **thesis**. Sometimes you'll find a sentence containing the thesis at the beginning of the essay (though it usually isn't the first sentence). At other times, the author will build the essay to a conclusion and place the thesis near the end. Another possibility is to place the thesis somewhere in the middle of the essay.

4. Look at the following sentences taken from Charles Finn's essay. Which of these sentences is the best summary of Charles Finn's main idea? In one or two sentences, explain your choice.

- a. "We're what people call working stiffs."
- b. "The assumption is if you sit at a computer you're more useful than if you mix cement for a living."
- c. "Too often we're not proud of ourselves or the jobs that we do."
- d. "We're teaching them a person's worth is gauged by economic, not moral, success."



**Compare your responses with those on page 115 in the Appendix.**

## Journal Entry 2F

Do you agree with Charles Finn's main idea? Think again about some of the statements taken from his essay. Is he right when he says that many people have little respect for "blue collar" workers? Should all work—and workers—be respected? Do some jobs have more dignity than others?

In an effective essay, the thesis is supported with details. Here are some things that authors can use to support their main ideas:

- reasons
  - examples
  - facts and statistics
  - quotations from people who share or oppose the idea
  - an **analogy** (comparison)
  - **anecdotes**
  - descriptions
  - an explanation or prediction of something's consequences
5. Suppose that you wanted to write a short essay in your local paper to persuade people to donate items to your community's foodbank. How could you support your plea?
6. How does Charles Finn support his thesis in this essay?
7. a. What is Finn's attitude toward his job at the beginning of the essay?
- b. What is his attitude at the end?

**Compare your responses with those on page 116 in the Appendix.**

The next text that you'll read deals with the topic of gender stereotyping. Many people believe that some types of work are suitable for men, and other types suitable for women. Do you feel it's appropriate for women to be truck drivers? Do you respect men who are nurses?



Turn to page 83 in *Between the Lines* 12, and read "For Laurie, Truck Driving Paved Her Road to Freedom" by Danielle Bochove.

8. Why does Laurie enjoy her job?

**Compare your response with the one on page 116 in the Appendix.**

You've just read about a woman who has an unusual job. Now you'll read about a man who is doing a job that is generally done by women.

As you read the next essay in *Between the Lines* 12, think about the author's purpose and look for his thesis. Turn to page 87, and read "The World of the Stay-at-Home Dad" by Andrew Olscher.



### Journal Entry 2G

What are your thoughts on stay-at-home dads and truck-driving women? Can men care for children as well as women do? Can women operate equipment and drive trucks as well as men? Do you believe in traditional families where the father works to support the family and the mother stays at home with the children?

9. a. What is Andrew Olscher's purpose in writing this essay?
  - b. Some essays are written with a particular audience in mind. Do you think Andrew Olscher had a target audience for this essay?
10. If you had to choose one sentence from this essay to summarize the main idea, which one would it be? Explain why this sentence is the best choice for a thesis statement.
11. How does Andrew Olscher support his thesis in his essay?

**Compare your responses with those on page 116 in the Appendix.**

### Portfolio Item 2F

What are your beliefs about the dignity of work? Write your own essay on this subject, expressing your opinion on society's attitude toward different types of work (for example, part-time, professional, clerical, manual labour, housework, child care). Do you think that some types of work—and workers—receive less respect and lower wages than they deserve?



When you read an essay, you should be alert to the author's purpose, target audience (if there is one), and main idea. You should also think about how the author supports the main idea.

Go to page 11 of Assignment Booklet 2A and respond to question 1 in Section 2.

## Lesson 2: Literal and Figurative Language



In this lesson, you'll continue to explore the topic of work, but you'll look at it through the eyes of two poets. Turn to page 76 in *Between the Lines 12*, and read the poem "Warren Pryor" by Alden Nowlan.



**Yuri:** I always have trouble understanding poetry.

**Mr. Darby:** What strategies do you use when you're reading a poem?

**Yuri:** Well, I try to read the poem slowly.

**Maria:** I find it usually helps to read it a few times.

**Yuri:** And poets often use words I don't know. A dictionary is a big help.

**Mr. Darby:** Here another tip: pay attention to the title. The poet may be using it as a signal to point you in a particular direction.

**Maria:** I guess that's true even in "Warren Pryor." The poet wants us to pay attention to the son's feelings.

**Ms. Martin:** Good. Here's one more tip: you may not realize that most poetry is written in sentences, though poets do take some shortcuts. When you read poetry, pause at the punctuation marks the way you would when you read prose. Don't pause at the end of lines unless the line ends with a form of punctuation. You'll find poems make more sense if you read them appropriately.

1. Reread "Warren Pryor," pausing only at the punctuation marks. How many sentences has Alden Nowlan used in this poem?
2. Quote three different images in this poem that describe the Pryors' farm.
3.
  - a. How do Warren Pryor's parents feel when he finishes high school and gets a job in a bank?
  - b. How does Warren Pryor feel about his job in the bank?

**Compare your responses with those on page 116 in the Appendix.**

As you likely recall, poets often use **figurative language** to portray their ideas. You'll find poetry much easier to understand if you can distinguish between literal and figurative language.

**Literal** language means exactly what the words say; figurative language often involves a comparison and an implied meaning. Look at the following examples of figurative language from the poem "Warren Pryor."

| Literal Language                                       | Figurative Language                                               |
|--------------------------------------------------------|-------------------------------------------------------------------|
| every school supply seemed a big expense               | "every pencil meant a sacrifice"                                  |
| his parents worked very hard to give him a good future | "slaving to free him"                                             |
| the graduation diploma qualified him to get a good job | "the slender scroll,/ his passport from the years of brutal toll" |
| they were extremely proud                              | "their cups ran over"                                             |
| he wore a clean, white shirt                           | "his milk-white shirt"                                            |
| he felt unhappy in his workspace                       | "like a young bear inside his teller's cage"                      |
| his hands were big and rough                           | "his axe-hewn hands"                                              |
| he controlled his rage                                 | "throttled rage"                                                  |

4.
  - a. In a literary text, such as a poem or story, why is figurative language usually more effective than literal language?
  - b. Which examples of Alden Nowlan's figurative language do you like the best?

**Compare your responses with those on page 117 in the Appendix.**



Next you'll read another poem sharing an insight related to work. Do you know what an assembly line is? In many factories, workers stand in long lines, using machines to assemble a product that usually moves along on some type of track or conveyor belt. Each worker does a different task so that the product is complete when it reaches the end of the line. Vehicles are built on assembly lines, as are many other products.

Turn to page 81 in *Between the Lines* 12, and read the poem "Assembly Line" by Shu Ting.

In this poem, Shu Ting uses figurative language to compare the assembly line in a factory to several "assembly lines" in nature. For example, in the first two lines, she implies that the assembly line of time produces an endless series of nights.

5. What other two natural assembly lines does she refer to in her poem?
6. What qualities do the workers who finish their shift on the assembly line share with the two elements of nature?
7.
  - a. What tone is Shu Ting using in this poem? (What is her attitude toward her job?)
  - b. What mood is created in the reader as the poem is read?

**Compare your responses to those on page 117 in the Appendix.**

Different kinds of figurative language are sometimes called **figures of speech** and are given specific names, such as **simile**, **metaphor**, and **personification**. Review the meaning of each of these terms?

|                        | Definition                                                                                   | Example                                                                        |
|------------------------|----------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|
| <b>Simile</b>          | a comparison of unlike things using the words <i>like</i> or <i>as</i>                       | The interior of her car looked like an untidy fastfood restaurant.             |
| <b>Metaphor</b>        | an implied comparison of unlike things without using a word such as <i>like</i> or <i>as</i> | Ignoring the amber light, the red sports car flashed through the intersection. |
| <b>Personification</b> | a figure of speech in which nonhuman things are given human characteristics                  | The car protested when she pressed the accelerator.                            |



For more information on figures of speech, refer to pages 215 to 217 of your *English Language Arts Handbook for Secondary Students*.

8. Look back at the figurative language in the poem “Warren Pryor” on page 76 in *Between the Lines* 12.
- Quote an example of a simile from this poem.
  - Quote two examples of metaphors in this poem.
9. Metaphors are likely more common than you realize. Think about verbs in the following sentences. What comparisons are being implied?
- When I asked him for help, he **sarled**, “Can’t you do anything yourself?”
  - The woman in the theatre **growled** at the teens who were noisy.
  - Upset at being ignored, the man **hissed** at the clerk.
  - The boy **loped** toward his friends.
  - The fans **stampeded** toward the gate.
  - The children **swarmed** into the playground.
  - The confident student **breezed** through the math exam in less than half an hour.
  - The little boy **scurried** after his dad.
  - Looking for a snack, Jeff **prowled** through the kitchen.
  - The teacher’s voice **blared** across the silent room.

**Compare your responses with those on page 117 in the Appendix.**

In the preceding metaphors, people are being compared to animals and other things; personification is a metaphor in which things are given human characteristics.

10. Explain the following examples of personification:

- The breeze whispered in her ear.
- The waterfall merrily proclaimed its story to the surrounding forest.
- The dilapidated house groaned and moaned, complaining about its aches and pains.
- The birds gossiped among themselves, telling lies and disputing truths.
- The old elm stretched its arms to the sky and turned its face to the sun.



**Compare your responses with those on page 118 in the Appendix.**

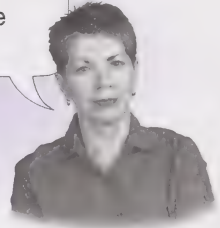
Many people use figurative language in their everyday speech, but frequently their figures of speech are **clichés** (overused expressions). No doubt you’ve heard similes such as “hungry as a bear” and “slippery as a snake” many times.

One of the qualities of good writing is the avoidance of these **trite expressions**. Poets, for example, try to find imaginative ways to express their ideas—something that isn’t easy when you consider how much poetry has been written!

## Journal Entry 2H

Which of the two poems that you read in this lesson do you prefer? What types of poetry do you generally like? What kind of poetry do you dislike? How confident do you feel about reading and interpreting poetry?

In this lesson, you've read two poems that present insights into people's attitudes toward their work. You also learned the difference between figurative and literal language.



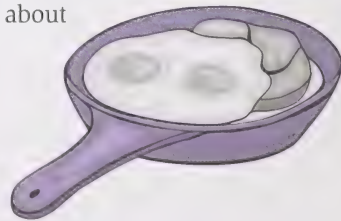
Go to page 13 of Assignment Booklet 2A and respond to questions 2 and 3 in Section 2.

## Lesson 3: The Plot of a Story

In this section, you've already read two essays and two poems related to the topic of the working world. Now, you'll read two short stories that provide insights into people's behaviour at work and people's feelings about work.

Begin by turning to page 62 in *Between the Lines 12* and reading "Deportation at Breakfast" by Larry Fondation.

1. Before you started to read this story, did you think about its title? Do you know what *deportation* means?
  - a. Define the word *deportation*. (Use a dictionary to help you.)
  - b. How is the title related to the events of the story?
2. What point of view is Larry Fondation using to tell his story? What effect does he choose through the use of this point of view?



3. The story has a surprise ending. In what way is the ending ironic?

**Compare your responses with those on page 118 in the Appendix.**

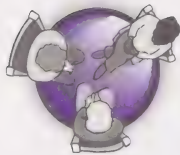
Every story has a **plot** (a series of events). As you probably recall from earlier English language arts courses, the parts of a story's plot are often described using particular terms. Copy the following chart into your notebook.

| Parts of a Plot                                         |  |
|---------------------------------------------------------|--|
| <b>Exposition</b>                                       |  |
| <b>Initial Incident</b>                                 |  |
| <b>Rising Action</b>                                    |  |
| <b>Climax</b>                                           |  |
| <b>Falling Action<br/>(also called the<br/>Outcome)</b> |  |
| <b>Conclusion</b>                                       |  |

4. Complete the chart by briefly explaining the purpose that the author achieves in each part of a story's plot. (If you need help with this question, refer to page 209 in your *English Language Arts Handbook for Secondary Students*.)
5. Now think about the plot of "Deportation at Breakfast." What occurs in each of the following stages of the plot?
- the exposition
  - the initial incident
  - the rising action
  - the climax
  - the falling action
  - the conclusion

**Compare your responses with those on page 118 in the Appendix.**

**Suspense** is the aspect of a story that makes a reader eager to know how it will turn out—how the conflict will be resolved. Some stories rely heavily on suspense to keep the readers' interest, while others focus on revealing character.

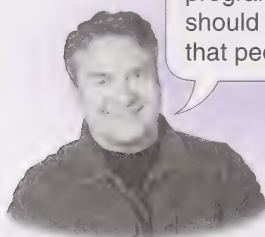


If possible, discuss the following question with a partner or in a group.

6. What methods do authors use to create suspense in stories? List at least three methods.

**Compare your responses with those on page 119 in the Appendix.**

The next story you'll read looks at the theme of work in a different way. As you're probably aware, Canada has several social programs to help workers, the unemployed, injured workers, and elderly people.



What's your attitude toward these programs? Do you believe that citizens should help one another, or do you feel that people should look after themselves?



Discuss these questions with a friend or classmate. Then read the story on page 369 in *Between the Lines* 12, called "Social Security."

### *Journal Entry 21*

What did you think of this story? Were you sympathetic toward the character of the mother? What did you think of Mr. Sisk? Do you believe that social programs generally treat people fairly? Do you think that some people take unfair advantage of these programs?

Think about the plot of "Social Security." How would you compare the plot of this story and the plot of "Deportation at Breakfast"?

Stories like "Social Security" don't build much suspense and don't have exciting climaxes. These stories are sometimes called **slice-of-life stories** because the author's purpose is to present insights into everyday life. In slice-of-life stories, the characters don't necessarily experience a significant turning point that causes them to change.



**Paul:** Why would an author write a slice-of-life story? It sounds very dull.

**Mr. Darby:** In a way, I suppose you're right. But most people do live routine lives.

**Krista:** That's why people want to read exciting stories.

**Paul:** That's right. I don't want to waste my time reading about somebody's boring life. When I read, I want to escape my own boring life.

**Ms. Martin:** That's understandable. But do you recall that we talked about theme as being an insight into life or a comment on human behaviour?

**Paul:** I think I see where you're going. Slice-of-life stories give you an insight into ordinary people's behaviour as they live their daily lives. I suppose dealing with everyday life is a kind of challenge, too.

**Mr. Darby:** Exactly. Of course, you can get insights into people's behaviour by examining how they act when they're in unusual or dangerous situations. But you can also learn a lot about people by seeing how they behave every day as they go about their routines and deal with typical problems.

7. What do you learn about the following characters in "Social Security" as you examine their behaviour?
  - a. Mr. Sisk
  - b. the narrator's mother
  - c. the good-looking tall old man
  - d. the narrator
8. How would you describe the relationship between the narrator and her mother? Find two quotations from the story to support your response.

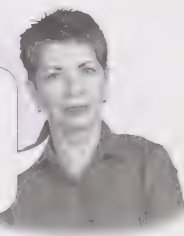
**Compare your responses to those on page 119 in the Appendix.**

## Portfolio Item 2G

Write a slice-of-life story. This type of story focuses on characters rather than plot. What type of lifestyle would you like to explore? What would you want to show your readers about your character's life?

What point of view would be most effective to achieve your purpose?

In this lesson, you read two stories related to the topic of work. You saw that some stories have suspenseful plots that build to a climax, whereas other stories focus on showing you a slice of life.



Go to page 14 of Assignment Booklet 2A and respond to question 4 in Section 2.

## Lesson 4: Free Verse Poetry

Poetry comes in many forms and styles. Traditional poetry typically has a definite structure. What do you expect to see when you read a traditional poem? The following is a list of characteristics usually found in traditional poetry:

- a regular pattern of **rhyme**
- a steady **rhythm**
- lines of similar length
- ideas expressed in sentences
- conventional punctuation
- capital letters at the beginning of lines
- ideas arranged in **stanzas** that contain the same number of lines



Modern poetry, on the other hand, often ignores some or all of these conventions (accepted ways of doing things). **Free verse**, for example, has no regular pattern of rhyme, rhythm, or line length. In fact, some free verse poetry is written without any punctuation or capital letters.

- 
1. Why do you think many modern poets prefer to write free verse rather than traditional poetry?

Think about the poems you've read so far in this module. Look at the form of each of the poems. (The page numbers in *Between the Lines* 12 have been provided in the chart in question 2 to help you find the poems quickly.)

2. Copy the following chart into your notebook. Compare the structure, rhyme, rhythm, and punctuation of the four poems. When you're considering rhythm, think about the number of syllables in each line. If you find that most lines have the same number of syllables, or if the lines follow a pattern of syllables (for example, 8 in one line and 4 in the next), the poem likely has a regular rhythm.

| Poem                                  | Structure<br>(Arrangement<br>of Ideas in<br>Stanzas) | Rhyme | Rhythm | Use of Punctuation<br>and Capital Letters |
|---------------------------------------|------------------------------------------------------|-------|--------|-------------------------------------------|
| "Fire and Ice"<br>page 46             |                                                      |       |        |                                           |
| "Curiosity"<br>Section 1,<br>Lesson 3 |                                                      |       |        |                                           |
| "Warren Pryor"<br>page 76             |                                                      |       |        |                                           |
| "Assembly<br>Line" page 81            |                                                      |       |        |                                           |



**Compare your responses with those on page 120 in the Appendix.**

If you're unsure of the meaning of terms such as *rhyme* and *rhythm*, refer to pages 219 to 223 of your *English Language Arts Handbook for Secondary Students*.



**Yuri:** I think that free verse is easier to write than traditional poetry. Keeping the rhyme and rhythm going must be tough.

**Ms. Martin:** You're right in one way: maintaining a regular rhyme and rhythm pattern as well as conveying ideas effectively can be a challenge. However, writing quality free verse isn't easy either.

**Danielle:** I can see that. After all, poets are supposed to present their ideas and insights in new ways. Their wording has to be effective in some respect.

**Paul:** Free verse poetry often has vivid imagery, doesn't it?

**Ms. Martin:** Yes, it does. Of course, all poets think carefully about their word choices. After all, most poems aren't very long so each word should be meaningful. But remember this: lots of silly poetry has been written with rhyme and rhythm—and a lot of excellent poetry has been written in free verse.

As you read the following poem by Paulette Jiles called "Paper Matches," think about the form and writing style:

### Paper Matches

My aunts washed dishes while the uncles  
squirted each other on the lawn with  
garden hoses. Why are we in here,  
I said, and they are out there?  
That's the way it is,  
said Aunt Hetty, the shrivelled-up one.

I have the rages that small animals have,  
being small, being animal.

Written on me was a message,  
"At Your Service," like a book of  
paper matches. One by one we were  
taken out and struck.

We come bearing supper,  
our heads on fire.

<sup>1</sup> "Paper Matches" from *Celestial Navigations* by Paulette Jiles. Used by permission, McClelland and Stewart Ltd. The Canadian Publishers.



The message of this poem is so true. At just about any family gathering I've attended, the women prepare the meals, serve them, and then clean up. The men, on the other hand, get to socialize and have fun with the kids.

It's frustrating, isn't it, when people base their expectations of others on gender or age?



Or on outdated conventions and traditions.



### *Journal Entry 20*

What do you think of this free verse poem? What aspects of this poem do you like? What aspects do you dislike? Do you feel that this text sounds more like prose (sentences) than poetry?

3. What aspects of the style and form of this poem tell you that it's free verse?

When a poem is written in the **first person**, the author is said to be using a **speaker** (rather than a narrator as in a story). The speaker may be expressing the author's ideas, but sometimes the author chooses a speaker who can express a particular point of view. For example, the poet could pretend to be a king who sneers at the peasants—or a pauper who ridicules a king!



4. In "Paper Matches," you may not know anything about the author herself, but you do learn something about the speaker.
- a. From the poem, what can you infer about the speaker's age and gender?
  - b. What can you infer about the speaker's situation?
  - c. What can you infer about the speaker's feelings?

Do you recall reading Andrew Olscher's essay "The World of the Stay-at-Home Dad" (*Between the Lines* 12, page 87)? As you know, many people have rebelled against gender stereotyping (the widely accepted beliefs about male and female roles).

5. What line in the poem "Paper Matches" best shows the speaker's attitude toward gender stereotyping?
6. What do you think Laurie Dwinell (in the article "For Laurie, Truck Driving Paved Her Road to Freedom" on page 83) would say to the speaker of "Paper Matches" about gender stereotyping?

**Compare your responses with those on page 121 in the Appendix.**

How do you think that poets write free verse poems? Of course, every poem begins with an idea: an image, a thought, or a feeling. Poets often play with their initial ideas before writing them down.

Free verse has been used to express ideas about virtually every topic: sports, nature, war, love, everyday life, relationships, modern society, to name just a few.

Poets usually go through many drafts before they're satisfied with their work. In fact, some writers have said that they're never completely satisfied with what they see on the page—even after the work has been published.



**Mr. Darby:** Are you interested in writing free verse poetry?

**Yuri:** I can't stand writing poetry. I never know what to write about.

**Mr. Darby:** Poems require a lot of creativity; as a result, they're quite difficult to write.

**Krista:** I think you need to be inspired to write a good poem. You have to have something you want to write about.

**Mr. Darby:** You're probably right. Most of us can produce an essay on a topic if we have to, but it's much more difficult to simply sit down and write a poem on demand. Yet poetry is often the best way to express our emotions or share our experiences.

**Yuri:** I don't know if I want to share my emotions with other people.

**Ms. Martin:** Good point. When you write a poem, you take a risk. You may be sharing something intimate. Poets have to be daring because they're often revealing their innermost thoughts and feelings. As you're reading poems, think about how the writer is inviting you into his or her heart or mind. You can appreciate the poet's courage and creativity.



If you're interested in writing free verse, here are some tips that you may find helpful:

- The first step is to select your idea. Will you write about an experience you've had or an observation you've made? (Think about "Paper Matches." Even a simple experience like washing dishes can be the inspiration for a poem.)
- What feeling do you want to express in the poem? What's your attitude toward your subject?
- You may want to create a web to generate images and ideas for your poem.
- Another way to generate ideas for your poem is to try freewriting for a few minutes on your topic. Since many poems are written in sentences anyway, you may be able to take some parts of your freewriting and shape them into a poem.
- Use a thesaurus and a dictionary to help you find the precise words you want.
- Don't be concerned if at first you come up with only a few words. Keep thinking about your poem, and more ideas will come to you.
- A poem doesn't have to be long to be worthwhile. In fact, it's better to create a short poem with some original thoughts or vivid images than it is to write a longer poem that contains nothing new or unusual.
- Above all, your goal should be to express something authentic—an idea or feeling that's genuine and expressed in your own voice.



To learn more about writing free verse poetry, refer to pages 116 to 118 in your *English Language Arts Handbook for Secondary Students*. There you'll see how one free verse poem began and gradually took shape.



To learn more about what makes a poem effective and how experimenting with language, image, and structure can improve the poems that you write, go to your *English Language Arts 30-1 & 30-2 Interactive Multimedia Segments CD-ROM* and click on the title *Poetry*. When you've viewed the segment, you may want to click on the *Extend* and *Apply* links to continue to explore aspects of poetry.

## Portfolio Item 2H

Do you enjoy writing poetry, or is this a genre you generally avoid? Write a poem or two. A good way to begin is to write some funny, rhyming verse. (A rhyming dictionary may be helpful; you'll find one in a public library or on the Internet.) You may want to use the tips in this lesson to write free verse poetry. Remember, a good poem isn't created in ten or fifteen minutes. You'll need some time to produce a poem you'll be proud of.

### Thinking About Language

As you write poetry or any other messages, you're no doubt conscious of your spelling. Of course, if you don't intend to share your writing or if you're simply drafting a composition, spelling is unimportant.



But as soon as you share your writing with someone else, you want to be sure that you're spelling words correctly. Accurate spelling will help your reader understand your message. As well, correct spelling is a signal that you've taken care to polish your writing.



**Mr. Darby:** Which spell-checking tools do you use?

**Yuri:** I always take advantage of the spell checker in the word processing program I use to compose my work. I've set my computer's language to Canadian English so that I'll get the correct Canadian spelling rather than the American one.

**Krista:** When I'm handwriting a message, I use an electronic speller. It's so small that I can easily carry it with me, and it's a fast way to check the spelling of a word.

**Danielle:** I have a spelling dictionary. It's much smaller than a regular dictionary because it just lists words in alphabetical order, with no definitions. I find it quite useful when I need to quickly check the spelling of a word.

**Mr. Darby:** When you check your spelling, are you alert for **homonyms**—words that sound the same but have different meanings and spellings such as *there* and *they're*? You need to proofread your work carefully to locate this type of mistake.

Tools such as the spell checker on your computer are very useful, but they won't help you if you've used the wrong homonym. For example, if you write *to* when you mean *too*, you'll have to catch that error yourself with careful proofreading. Another type of error you'll have to watch for when you edit your work is mistakenly using one word (such as *affect*) when you mean a similar one (such as *effect*).



If you need help with confusing words, consult pages 12 to 16 in your *English Language Arts Handbook for Secondary Students*.

7. Test your ability to pick out misspelled and misused words. In the following sentences, thirty words are misspelled or used incorrectly, but the computer's spell checker identified only nineteen errors. Locate the errors in the following sentences and correct them.
- a. Writing is neccessary in most work, so be conscience of you're spelling.
  - b. Many workers feel that there envirenments are dangerous and unhealthy.
  - c. When her parents seperated, she felt to embarassed to talk to a councillor.
  - d. The school principle lead the atheletes to the stage and apollogized for the confusion.
  - e. The business failure that occurred last month was disasterous and defenitely shook people's confidence.
  - f. The arguement was all ready begining when Nancy hurried into the room.
  - g. The affect of loosing the battle in the dessert was exagerated in the press.
  - h. The ceremony in the cemetary was similar to the one in the auditorium.
  - i. The trajedy of her husband's death resulted in lonliness and depression.
  - j. You should persue a career that your intrested in.

**Compare your responses with those on page 121 in the Appendix.**

In this lesson, you thought about the differences between traditional poetry and free verse. You also received some tips to help you write free verse poetry, an imaginative way to express your ideas and feelings.



## Conclusion



In this section, you've read several poems, stories, and essays related to the topic of work. You learned how to locate the thesis or main idea in an essay, and you saw several ways that writers can support their ideas. You also learned more about the stages in the plots of short stories.

When you studied the poems in this section, you looked at the difference between figurative and literal language. You reviewed some types of figures of speech, such as similes, metaphors, and personification. As well, you studied the characteristics between traditional and free verse poetry.

As you read more literary texts in this module, you'll become more confident about responding to them. You'll find it easier to understand the ideas, and you'll make more connections between texts and between a text and your own experience.

**Go to page 16 of Assignment Booklet 2A and respond to the remaining questions in this Section.**

# Section 3

## Dreams, Goals, and Achievements

Ah, but a man's reach should exceed his grasp,  
Or what's a heaven for?

With these insightful words, the English poet Robert Browning emphasizes the importance of dreams and goals in people's lives. Without dreams, life becomes dreary, dull, and discouraging. Dreams inspire people to struggle against impossible odds; to sacrifice personal comfort and safety to help others; to triumph over evil; to invent, discover, and explore.

What dreams and goals have you set yourself in life? Are you aiming to achieve something specific? Do you want to win an Olympic gold medal or a Nobel prize, become a professional athlete, or achieve fame as a musician or actor? Your goals may be less lofty, but still worth pursuing. You don't have to dream big—you just have to dream and work toward achieving your goal.

In this section, you'll read several **profiles**, **memoirs**, and stories related to the theme of dreams and goals. You'll gain some insights into real people and fictional characters as they pursue their dreams. Perhaps one of these stories will inspire you to reach further to achieve a goal.



## Lesson 1: Memoirs



How important are dreams and goals in people's lives? The success that many people achieve is the result of years of dedication and sacrifice. Some people devote their lives to accomplishing a particular dream. How committed are you to achieving your goals?

Think about personal commitment as you read the poem called "Small Bridges" by Kihara Koichi on page viii in *Between the Lines* 12.



### *Journal Entry 2K*

Read the following questions and think about how you would respond. Then choose a text form for your response (diary entry, letter, poem or song lyric, drawing, story dialogue, etc.).

- What do you think of the message in this poem?
- As you've lived your life, have you been building bridges? When? Why? What were the results?
- Have you sometimes created walls instead? When? Why? What were the results?
- Do you believe that people can build bridges "between human and human"?
- Do you try to make life easier for others?

1. What do the bridges in this poem symbolize?
2. Give an example of the way that people can build bridges “between human and human, between time and place.”

**Compare your responses with those on page 121 in the Appendix.**

One way to build bridges between people is to share your ideas and experiences. The essays that you’re going to read next are called **memoirs**. In these personal essays, the authors reflect on their memories of an important part of their lives.



The first memoir that you’ll read is about a woman’s dream to climb Mount Everest, the most challenging mountain in the world for climbers. Turn now to page 146 in *Between the Lines* 12, and read “Triumph on Mount Everest” by Stacy Allison.

3. Why do you think Stacy Allison wanted to climb Mount Everest?
4. What difficulties does she experience on this last part of the climb?
5.
  - a. What does Allison leave on top of the mountain?
  - b. What is the significance of the personal artifacts that she leaves?
6. Reread the last paragraph of Allison’s memoir. Do you see any connection between Allison’s words and the theme of the poem “Curiosity,” which you read in Section 1: Lesson 3?

**Compare your responses with those on page 121 in the Appendix.**

#### GOING FURTHER

Are you interested in learning more about Mount Everest and the people who’ve climbed it in the past? Visit the following websites where you’ll be able to see the challenges that climbers face:

[www.mnteverest.net/](http://www.mnteverest.net/)  
[www.pbs/wgbh/nova/everest/](http://www.pbs/wgbh/nova/everest/)  
[www.everestnews.com/](http://www.everestnews.com/)

To find out more about Stacy Allison and her expedition to the top of Mt. Everest, use the search terms *Stacy Allison* and *Everest* in your search engine.



## Journal Entry 21

At the end of her memoir, Stacy Allison says, "You do what makes you feel the most alive." Do you agree with her message? Do you think that people should take personal risks to achieve their dreams? Is climbing Mount Everest (or doing another type of dangerous activity) a worthwhile dream?



Next you'll read a memoir about a different kind of experience. Do you know who Chris Hadfield is? He was the first Canadian to walk in space. Turn to page 151 in *Between the Lines* 12, and read his memoir called "Out of This World."

7. Chris Hadfield has had many memorable experiences in his career as a pilot and astronaut, but he calls walking in space his "most incredible experience." Why do you think he feels this way?
8. What safety measures do astronauts use on space walks?
9. Chris Hadfield uses powerful imagery (descriptive language) to help you imagine a space walk. Quote three examples of imagery that impressed you.
10. What personality traits do you think Stacy Allison and Chris Hadfield have in common?



**Compare your responses with those on page 121 in the Appendix.**

### GOING FURTHER

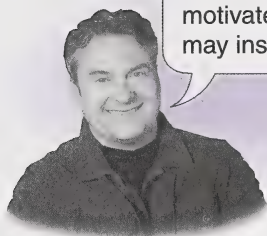
Chris Hadfield's walk in space was the result of years of hard work. What education do astronauts have? What training and physical fitness are necessary? What do astronauts do when they aren't flying space missions? You can find out more about Chris Hadfield and other Canadian astronauts at the following website:

<http://www.spacenet.on.ca/astronauts>

You might also be interested in looking at the NASA homepage at

<http://www.nasa.gov/>





Reading memoirs gives you insight into what motivates people to pursue their dreams—and may inspire you to pursue your own dream.

### *Portfolio Item 21*

Did you enjoy reading the memoirs in this lesson? Write a memoir of your own? Think of a personal experience in which you accomplished something you're proud of, learned something that you'd like to share, or built a bridge with someone. As you describe your experience, remember that your purpose isn't to entertain or to brag about your achievement but rather to reflect on its significance in your life.

**Go to page 1 of Assignment Booklet 2B and respond to questions 1 and 2 in Section 3.**

## *Lesson 2: Profiles and Interviews*

As you read newspapers and magazines, one type of story you'll often see is a profile, which is a description of a person's accomplishments. The subjects of profiles are sometimes celebrities, but often they're people who have achieved a personal goal. Reporters who write profiles get information on their subjects through interviews and research into the subject's background.

Many stories in the media relate to crime, violence, and conflict; profiles offer a positive alternative because they celebrate achievement. The purpose of profiles is sometimes to satisfy the reader's curiosity about a celebrity's life. However, most profiles have a more important purpose: they focus on people's accomplishments and may inspire others to work toward achieving their own goals.



## Journal Entry 2M

Imagine you're a reporter working for a national newsmagazine. Who would be an interesting subject for a profile? Why would you like to write about this person? Do you think your subject's accomplishments would inspire others to achieve their own goals?



In Section 2, you read a profile about Laurie Dwinnell, the woman who earns her living driving a huge truck. Now you'll read a profile about another woman whose achievements have inspired thousands of people. Turn to page 111 in *Between the Lines 12*, and read "Runyan's Vision? To Inspire the Best in Others."

1. Why do you think Tom Barrett decided to write a profile about Marla Runyan?
2. Many people abandon their dreams because they feel that they can't overcome the obstacles in their paths.
  - a. What obstacles did Marla Runyan have to overcome to accomplish her dream?
  - b. What message do you think Runyan would give to someone who felt discouraged about achieving a dream?

**Compare your responses with those on page 122 in the Appendix.**

Not all dreams involve a personal achievement. For some people, helping others is the way to attain satisfaction. Think, for example, of Mother Theresa, the nun who devoted her life to serving thousands of people in India. All over the world, people are working to improve the lives of those who are less fortunate.



However, it isn't necessary to travel to a developing nation to help others. The profile you'll read next describes how four Canadian teens decided to help others in their own communities. Turn to page 156 in *Between the Lines 12*, and read "Four Who Make a Difference" by Jennifer Burke Crump.

3. Create a chart in your notebook that enables you to compare the four teens profiled in this article. What categories will you use for your comparison? How are these four teens similar?
4. Volunteering can be time-consuming. People who volunteer may have to sacrifice personal leisure time; nonetheless, they feel that the rewards outweigh their sacrifices.
  - a. What are some of the benefits that come from helping others?
  - b. In what way can volunteer work help you with your future career?

**Compare your responses with those on page 123 in the Appendix.**



The profile you'll read next is about a person who accomplished something very unusual: it is thought that he may have saved the world from being destroyed through a nuclear war. Turn to page 314 and read "Death Watch" by Thomas Fields-Meyer in *Between the Lines* 12.

5. What influenced Stanislav Petrov to make his crucial decision?
6. Why has Stanislav Petrov received little recognition for his action?
7. As well as interviewing Petrov, what research do you think the author did before writing this profile?

**Compare your responses with those on page 123 in the Appendix.**

### *Portfolio Item 2J*

Were you intrigued by Stanislav Petrov's story? His real-life experience could easily be transformed into a fictional story. Reread this profile; then create a suspenseful story based on the events of September 24, 1983.

Now that you've read several profiles, you should be ready to write one. Begin by brainstorming a list of people in your community who might be interesting subjects.

Remember, your subject doesn't have to be famous. In fact, an interesting profile can be written about nearly anyone. Even very ordinary people often have personal goals, achievements, and experiences worth profiling. Here are some questions to help you select a suitable subject for your profile.

Do you know anyone in your community who has

- an interesting or unusual hobby or occupation?
- been successful at a personal or business venture?
- invented something?
- participated in a significant event?
- developed extraordinary skills in a particular area?
- devoted a great deal of time and effort toward a community project?
- helped other people in the community?



After you've chosen the subject for your profile, you'll need to gather information on your subject. Begin by arranging to interview the person.



**Ms. Martin:** Conducting a successful interview requires planning and good communication skills. What sort of planning should you do for an interview?

**Maria:** First you need to contact your subject and explain what you're doing. You also have to arrange a time and place to meet.

**Paul:** It's handy to record an interview electronically so that you can listen to it again later. But you should ask your subject's permission to record it. And test your equipment before the interview so that you know everything's working properly.

**Maria:** On the day of the interview, show up on time with whatever you need—paper, pens, a blank tape, and your cassette recorder.

**Krista:** Something else that's important—do some research on your subject ahead of time and draw up a list of questions that you want to ask.

**Ms. Martin:** Good point. You can always ask additional questions during the interview, but you should walk in with some prepared questions.

**Mr. Darby:** You might even want to share your questions with the interviewee ahead of time. That way the person you're interviewing can think about the questions, gather facts if necessary, and generally provide more complete and thoughtful responses to your questions.

8. Suppose that you planned to interview a World War II veteran. What other research could you do to help you prepare for an interview with this subject?

**Compare your response with the one on page 124 in the Appendix.**

As well as interviewing your subject, you may want to interview other people who know your subject. (You can ask your subject for suggestions about who else to interview.)



After you've completed your interviews and research, you're ready to write your profile. Here are some tips to help you create an interesting profile:

- Like any other story, a profile should have an interesting beginning to hook your reader's attention. Begin with an intriguing sentence that will attract attention.
- You'll want to include biographical information about your subject (such as age and birthplace); however, this type of factual information may be more interesting if it's placed later in the profile when you've aroused your audience's curiosity about your subject.
- Include direct quotations from your subject and from other people who know your subject.
- An interesting title will help hook your audience.
- Don't forget to revise and edit your work. Compose it on a computer if possible and use the spell checker. Proofread carefully to be sure that you've caught any errors with homonyms or confusing words.



In this lesson, you've read several profiles on people who have achieved a variety of goals. You also learned some strategies for conducting an interview. You should now be able to write a profile on someone in your own community.

**Go to page 6 of Assignment Booklet 2B and respond to questions 3 to 5 in Section 3.**

## Lesson 3: Characters in Conflict



You've now read several profiles and memoirs related to the theme of dreams. You've seen that many people set challenging goals for themselves and work very hard to achieve them.

What happens to people when they can't achieve their goals? How does failure affect people's attitudes and future plans? Turn to page 140 in *Between the Lines* 12, and read the short poem called "Dreams" by the African-American poet Langston Hughes.

### *Journal Entry 2N*

What do you think of Langston Hughes' poem? Do you agree with his theme that the death of a dream can be a devastating experience? What advice would you give someone who has had to give up a dream?

Langston Hughes uses figurative language to emphasize the impact of an abandoned dream.

1. According to this poet, what happens to life when dreams are abandoned?
2. What figure of speech is Hughes using in the following lines: "Life is a broken-winged bird" and "Life is a barren field"?
3. Add a third stanza for this poem by creating another image to illustrate the effect of the death of a dream. Begin your stanza like this:

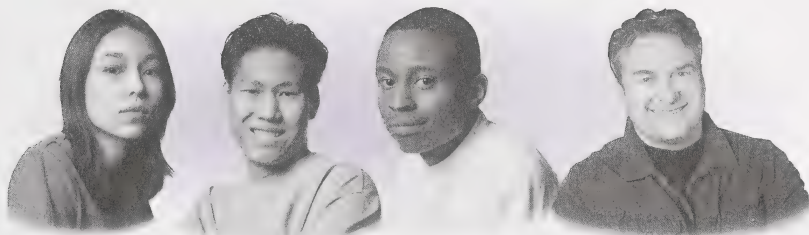
Hold fast to dreams  
For if dreams \_\_\_\_\_  
Life is \_\_\_\_\_  
\_\_\_\_\_

- a. What verbs could be used in the empty space?
- b. Now select one verb and complete the stanza with an image. You'll need to finish with a word that rhymes with your verb (for example, "die" and "fly"; "go" and "snow").

Compare your responses with those on page 124 in the Appendix.



Next you'll read two fictional stories that relate to the theme of dreams, accomplishments, and failures. The first story is about a football player who dreams of being the star of the game. Turn to page 118 in *Between the Lines* 12, and read "Just Once" by Thomas J. Dygard.



**Maria:** I had a tough time understanding some of this story. I don't know much about football so I don't know why Moose couldn't carry the ball.

**Paul:** I can see why you'd have trouble. You see, Moose is a lineman on the team. His job is to protect the guys who are carrying the ball.

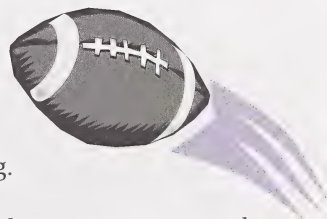
**Yuri:** Essentially, Moose has to tackle anybody who gets in the way of the ball carrier. He tries to prevent the guys on the opposing team from tackling his own men.

**Mr. Darby:** I think that anyone who doesn't know football might have some trouble with the details of this story. However, I'm sure everyone is able to figure out that Moose is frustrated because he wants to do something different, something challenging. Even if you don't watch or play football, you can identify with that desire and with the frustration you feel when no one else understands your goal.

4. Names of characters can give insight into personalities.
  - a. The name of the main character in this story is Bryan Jefferson Crawford. Why does everyone at his high school call him "Moose"?
  - b. Do you feel that this nickname is insulting or flattering?

**Compare your responses with those on page 124 in the Appendix.**

When characters in stories are believable, they have believable **motives** (reasons) for their actions. As a reader, you have to understand why a character is saying or doing something. You also have to believe that the character's behaviour is realistic given the situation. Otherwise, the character will be unconvincing.



5. Is the Moose a believable character? Why does the Moose yearn to carry the ball? Are you sympathetic toward his dream?

6. What are some of the Moose's qualities? Quote two sentences in this story that you think best show the Moose's character.

**Compare your responses with those on page 124 in the Appendix.**

The main character in a story is called the **protagonist**. In most stories, the protagonist faces a problem that must be solved or an obstacle that must be overcome. This opposing force is called the **antagonist**.

Protagonists in stories struggle against a variety of types of antagonists. For example, the antagonist may be

- a person or group of people
- a problem or situation in the environment
- the protagonist's conscience or feelings



The struggle between the protagonist and the antagonist in a story is called the **conflict**. When the protagonist has to make a choice between two undesirable alternatives, we say that the protagonist is in a **dilemma**.

7. In "Just Once," the Moose struggles against several different antagonists.
- a. Which characters in the story are antagonists? Explain why they oppose the Moose's idea.
  - b. In what way is the game of football an antagonist? What tradition does the Moose have to overcome to accomplish his dream?

**Compare your responses with those on page 125 in the Appendix.**

The way that the conflict is resolved in a story can result in a surprising or a predictable ending, an uncertain ending (sometimes called an **indeterminate ending**), or even a **cliffhanger ending**, leaving the reader to decide what happens to the protagonist.

In most stories, the conflict is resolved by having the protagonist do one of the following things:

- Win the struggle against the antagonist.
- Be defeated or overcome by the antagonist.
- Learn something from the struggle and grow or change as a result of it.
- Remain unchanged or uncertain about the experience.
- Deteriorate as a result of the experience.

8. Think about the ending of “Just Once.”
- How is the Moose’s conflict resolved in the story?
  - What does the conclusion of the story reveal about the effect of this experience on the Moose?

**Compare your responses with those on page 125 in the Appendix.**

### *Portfolio Item 2K*

Are you interested in sports? The conflicts that arise in sports are excellent inspirations for short story writers. Think about the dreams, achievements, failures, and problems that athletes face in real life. Then create a fictional character, a conflict, and a setting. Don’t forget that your story should also have a theme, an insight into human behaviour.



The next story you’ll read is about two girls who take different paths to achieve their goals. Turn to page 129 in *Between the Lines* 12, and read “On the Right Track” by Dorothy Chisholm.

### *Journal Entry 20*

How did you like this story? Could you identify with any of the characters? Which story do you prefer, “On the Right Track” or “Just Once”? Which character interested you more—the Moose or Kim (Joyce)? Do you think your own gender (being male or female) influenced your reaction to these stories?

## **Revealing Character**

This story is about two young women, Kim (also known as Joyce) and the narrator. How does the author develop these characters in the story?

Authors use different methods to reveal characters in a story. In some situations, the author *tells* the reader about the character or, if the story is told through the first person, the narrator provides the information:

Kim had some funny ideas but I liked her. She was really good looking. Golden blond hair and skin that took a great tan. She wore a lot of white, which really showed off her tan and also her terrific figure. (page 129)

Another way to reveal character is to *show* the reader something about the character. The reader then has to make inferences from the way the character talks, acts, and interacts with other characters.

Look at the following passage from “On the Right Track”:

Her name wasn’t really Kim. It was Joyce, but she didn’t like it and had got everybody to call her Kim.  
(page 129)

9. What does the previous quotation suggest about Kim’s character?
10. In many stories, much is revealed about the central characters in how they interact with the minor characters. How does Kim interact with
  - a. Rob
  - b. Donny
11. In this story, you learn about Kim through the narrator’s eyes. You see some of the things Kim does, and you hear her words. However, the point of view doesn’t permit you to know Kim’s thoughts and feelings. What type of person does she seem to be? Do you feel sympathetic toward her ambitions?

**Compare your responses with those on page 125 in the Appendix.**

In this story all four characters set goals for themselves. Their goals—and the way they go about pursuing them—reveal much about their values (their beliefs about life).



**Ms. Martin:** Conflicts in many stories involve struggles between people holding different values. Can you think of an example?

**Yuri:** Well, one person in a relationship could value loyalty and trust, but the other person may not.

**Ms. Martin:** Good example. A conflict can also occur within a character. In other words, the character may have conflicting values and be unsure of what to do. What’s an example of that type of mental conflict?

**Yuri:** In a sports story, a character could really want to win and to show everyone how well he can play. But he may also feel guilt about doing something dishonest like cheating.

**Ms. Martin:** Very good. **Values** are often related to people's age, culture, family, education, income, and belief system.

**Krista:** I can understand that. For example, older people often cling to tradition whereas younger people want change.

**Paul:** Sure. And some people develop a strong work ethic and a desire to get ahead while other people focus on short-term goals.

**Ms. Martin:** People often reassess and redefine their values as their knowledge and experience widen; therefore, the values you hold now may change in the future.

Because you learn values from other people, you can also think about values by studying fictional characters. As you read about characters in a variety of situations, you may acquire more understanding of other people's values. Your literary experiences may cause you to rethink your own values or affirm your personal beliefs.

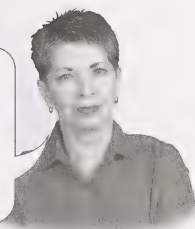
12. In your notebook, make a chart similar to the one on page 135 in *Between the Lines* 12. Analyse the values of the four characters and find some details in the story to support your inferences. The part of the chart dealing with the narrator has been started, but you should add more values and evidence.

**Compare your responses with those on page 126 in the Appendix.**

### *Portfolio Item 2L*

Conflicts between characters with opposing values are frequently the source of inspiration for fiction writers. Think of a situation in which you've experienced or observed a value conflict. Using your personal experience or observations, write a short story in which you comment on human values.

When you read fiction, it's important to think about the character's motivation. You should also consider the conflict and the way the conflict is resolved. You'll gain many insights into the characters in stories if you study the way they handle their problems and try to understand their values.



**Go to page 11 of Assignment Booklet 1A and respond to questions 6 and 7 in Section 3.**

## Lesson 4: Writing a Story

In this module, you've read several short stories, and you've studied various elements that you'll find in most fiction: characters, plot, **setting**, suspense, and theme. You've also thought about the effect of the narrative point of view on the story.



Now you'll read a story that's told almost entirely through **dialogue** (conversation). This story is about a young man who desperately wants to achieve his goal. Will he succeed? Turn to page 293 in *Between the Lines* 12, and read "The Chaser" by John Collier.



1. What is Alan Austen's goal? How does he plan to make his goal a reality?
2. What kind of person is Alan Austen? Find two quotations in the story to support your ideas about his personality.
3. Does this story have any conflict? The old man is quite willing to sell Alan the love potion, so what conflict—if any—exists?
4. In this story, the author uses allusions or details that have an additional meaning. What is the significance of the following details?
  - a. the quotations from Shakespeare on page 293 (The margin notes will help you with this response.)
  - b. the name of Alan's beloved—Diana
  - c. the last words in the story: "Au revoir"
  - d. the title of the story (The word *chaser* can have more than one meaning. Think about the author's intent when he uses this **pun**.)
5. You've probably heard the warning *Be careful what you wish for: it may come true*. What insight into people's attitudes about relationships and love do you gain from this story?

**Compare your responses with those on page 127 in the Appendix.**

**Foreshadowing** occurs when an author gives hints about later problems or events in the story. It contributes to the suspense by arousing the reader's curiosity. You often have to be an alert reader to recognize foreshadowing. Throughout "The Chaser," the author uses this technique to develop suspense.

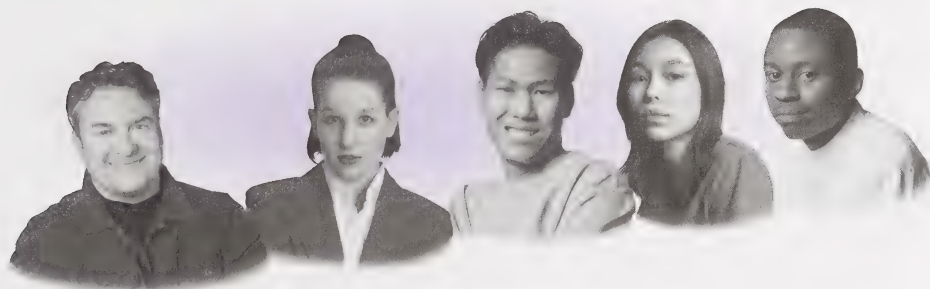
6. a. How does the author foreshadow that Alan's relationship with Diana won't turn out to be a happy one? Quote two passages in the story to illustrate this foreshadowing.
- b. Quote two passages in the story to show how the author foreshadows that Alan will likely return to the old man to buy something else.

**Compare your responses with those on page 127 in the Appendix.**

As you see from "The Chaser," dialogue is an important part of a story. To be effective, dialogue should have the following characteristics:

- Dialogue should serve a purpose: to create suspense, reveal character, establish the setting or mood, or develop the plot.
  - Dialogue should sound natural. Characters must use language that suits them. A character's use of language defines his or her personality as much as any action. When characters use slang, profanity, dialect, or sophisticated words, they reveal their age, background, education, and values.
7. What does the dialogue in this story tell you about the two characters? You may want to discuss this question with a partner or in a group.

**Compare your response with the one on page 128 in the Appendix.**



**Mr. Darby:** Now that you've read several short stories, what have you learned that could help you to write one? As a writer, what choices should you make when you're planning a story?

**Krista:** I think you should begin by deciding on a theme. Your story should convey some insight about people's behaviour; otherwise it will be pointless.

**Paul:** You need characters, especially a main character to start with.

**Paul:** Every story needs a setting. You have to decide on a time and a place.

**Maria:** A story has to have conflict. What problem is the main character going to face? Who or what are the antagonists?

**Yuri:** A slice-of-life story is okay, but it doesn't have much excitement. I like a story to have some suspense, or a story that builds to an interesting climax and has a surprising ending.

**Mr. Darby:** Good points. One other important choice is what narrative point of view you're going to use to tell the story. Will you assume the identity of one of the characters or tell the story in the **first-person point of view**? Or would the **omniscient, limited omniscient, or objective point of view** work better? Every point of view has advantages and disadvantages, so consider your choice carefully.



When you're planning a short story, you might want to use an outline like the following one to help you get started:

| Short Story Plan                                                                                                                                |                                                                                                                                                                     |
|-------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| The main <i>conflict</i> in my story will be . . .                                                                                              | The <i>theme</i> of my story will be . . .                                                                                                                          |
| The <i>setting</i> of my story will be . . .                                                                                                    | The <i>point of view</i> I will use will be . . .                                                                                                                   |
| The <i>protagonist</i> in my story will be . . .<br>(What is the protagonist's age, gender, and name? Describe the appearance and personality.) | The <i>antagonist</i> in my story will be . . .<br>(Will the antagonist be a person or group of people, a force in the environment, or the protagonist's feelings?) |



Your *English Language Arts Handbook for Secondary Students* has more suggestions about writing short stories on pages 119 to 122.

## GOING FURTHER

Audiences can experience short stories by reading them or by listening to them. A well-told story captures and holds people's attention, makes them hang on every word in anticipation, and stirs their emotions. Telling a story to an audience in this way involves skills that take time, effort, and patience to develop.

To learn more about the storyteller's craft, go to your *English Language Arts 30-1 & 30-2 Interactive Multimedia Segments CD-ROM* and click on the title *Storytelling*. After you've viewed the three segments, you may want to click on the *Extend* and *Apply* links to continue to explore aspects of storytelling.

Develop your craft by telling stories to audiences. Select stories or write stories that your audiences will enjoy. If necessary, modify the vocabulary to suit your audience. Vary your tone of voice, volume, and pace appropriately to add life to your words. You may want to use some simple props and show some of the actions in the story with body language. Pay attention to what your eyes say as you tell your story.

Practise your delivery by watching your gestures and facial expressions in the mirror. Record your voice with a cassette recorder or other sound recording device. If you have access to a camcorder, use it to record your rehearsals. The more you practise, the more natural and comfortable the storytelling experience will become. With each story told, you'll become a better storyteller.

## Thinking About Language

When you're writing dialogue in a short story, you'll need to use correct punctuation and capitalization. Study the following examples from the story "The Chaser":

### Example 1

"Well, the fact is—" began Alan. (page 293)

### Example 2

"Do you mean it is a poison?" cried Alan, very much horrified. (Page 293)

### Example 3

"Dear me!" said Alan, attempting a look of scientific detachment. "How very interesting!" (Page 294)

A piece of dialogue has two parts: the quotation itself (that is, the speaker's words) and the **tag** (the words that indicate who is speaking). The tag can be placed at the beginning, in the middle, or at the end of the quotation.

8. Rewrite Example 1, changing the position of the tag to the beginning.
9. In the story "The Chaser," John Collier uses the tag *said* more than thirty times. If you were writing a story, what substitutes could you use instead of the verb *said*?

**Compare your responses with those on page 128 in the Appendix.**



Here are a few points to keep in mind when you're writing dialogue:

- Characters in a story (unlike people in real life) shouldn't talk senselessly or make idle small talk. Their words should serve a purpose in the story.
- Make your characters sound as natural as you can.
- Intersperse some action with your dialogue. People usually do something as they talk; your story will sound more believable if you show what your characters are doing as they speak.



- For variety, change the position of the tags.
  - Follow the conventional rules of punctuation and capitalization. Refer to page 23 of your *English Language Arts Handbook for Secondary Students* for assistance.
  - Don't forget to indent paragraphs containing dialogue. You should also start a new paragraph every time the speaker changes.
  - At times, replace the verb *said* with more specific verbs.
  - Include adverbs occasionally to help your reader hear the conversation:
    - "Sit down, Mr. Austen," said the old man **very politely**.
    - "Call it cleaning fluid if you like," said the old man **indifferently**.
    - "I hope all your mixtures are not as expensive," said Alan **apprehensively**.
    - "That will not happen," said Alan **fervently**.
10. Quote an example from "The Chaser" of a passage where the author combines action with dialogue.

**Compare your response with the one on page 128 in the Appendix.**



Dialogue can bring characters to life—or make them boring and lifeless. The words that characters say and the way that they say them reveals much about their personalities and the motives for their behaviour.

## Conclusion



In this section, you've read several stories, profiles, memoirs, and poems related to the topic of dreams, goals, and achievements. You thought about characters and conflict, and you learned how to write effective dialogue in a short story.

You've now looked at the elements that you can expect to see as you read short stories: setting, theme, character, conflict, plot, narrative point of view, irony, symbolism, and dialogue. Your understanding of these elements will help you in future modules when you study drama and read a novel.

**Go to page 13 of Assignment Booklet 2B and respond the remaining questions in this section.**

# Section 4

## Through the Eyes of a Poet



Do you enjoy reading poetry? Or do you feel uneasy when you see a poem? Are you afraid that you won't understand what the poet is saying? If you do, you aren't alone, but fear may be preventing you from enjoying some wonderful literary experiences. Though most poems are shorter than stories or essays, the few words in a poem can evoke powerful emotions, stir the imagination, and induce insightful reflection.

In this section, you'll focus on poetry. You'll see how poetry can be a particularly poignant way of recording a personal experience. You'll also learn more about the devices that poets use to express their thoughts and feelings.

## Lesson 1: Looking Back

Have you had some experiences that you know you'll remember for the rest of your life? You may have experienced something so significant that it became a turning point in your life, causing you to change the way you think or act. Your memories of past experiences will accompany you throughout your life, and they'll contribute insight and emotion to your future experiences.



### *Journal Entry 2P*

Write about a memorable moment in your past. How did this event affect your life? Why do you think it has had a lasting impact on you? Would you consider this event to be a **turning point** in your life?

**turning point:** a point in time at which a significant change takes place

In this lesson, you'll read several poems related to the theme of memories and memorable experiences.

The first poem you'll read is by Canadian poet Elizabeth Brewster. Before you read it, think about the title: "Where I Come From." Where do you come from? How does where you've lived influence you?

### **Where I Come From** by Elizabeth Brewster

People are made of places. They carry with them  
hints of jungles or mountains, a tropic grace  
or the cool eyes of sea-gazers. Atmosphere of cities  
how different drops from them, like the smell of smog  
or the almost-not-smell of tulips in the spring,  
nature tidily plotted in little squares  
with a fountain in the centre; museum smell,  
art also tidily plotted with a guidebook;  
or the smell of work, glue factories maybe,  
chromium-plated offices; smell of subways  
crowded at rush hours.

Where I come from, people  
carry woods in their minds, acres of pine woods;  
blueberry patches in the burned-out bush;  
wooden farmhouses, old, in need of paint,  
with yards where hens and chickens circle about,  
clucking aimlessly; battered schoolhouses  
behind which violets grow. Spring and winter  
are the mind's chief seasons: ice and the breaking of  
ice.

A door in the mind blows open, and there blows  
a frosty wind from fields of snow.

1

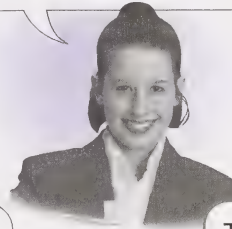


Do you agree with Elizabeth Brewster's statement that "People are made of places"? What **images** (pictures), smells, or sounds are meaningful to you?

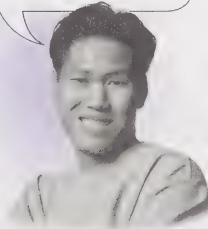
I'll always remember the  
smell of my mother's  
freshly baked bread.



The way the flowering  
crabapple tree looks  
in the spring.



The sound of the  
wind howling  
during a blizzard.



The taste of raspberries  
and saskatoons when I  
pick them myself.



<sup>1</sup> "Where I Come From" by Elizabeth Brewster is reproduced from *Selected Poems* by permission of Oberon Press.

Poets use **imagery** to help their readers imagine what they're describing. Imagery is descriptive language. It can enable you to visualize something, but it can also appeal to your sense of smell, hearing, taste, or touch. Imagery can also appeal to the sense of motion.

For more information on imagery, refer to page 215 of your *English Language Arts Handbook for Secondary Students*.



1. In this poem, Brewster uses contrasting imagery to emphasize the difference between the city and the country.
  - a. Quote five examples of imagery that Brewster associates with cities.
  - b. Now quote five examples of imagery that Brewster recalls from her rural past.
2. What is Brewster's strongest memory of where she comes from?

**Compare your responses with those on page 129 in the Appendix.**

Many poets are as concerned with the sound of their poetry as they are with its theme, tone, and imagery. Although "Where I Come From" doesn't contain rhyme, Brewster does use other sound devices, such as alliteration. **Alliteration** is the deliberate repetition of the same initial consonant sound: "a frosty wind from fields of snow."

3. Can you find two other examples of alliteration in this poem? (The alliterative words don't have to be side by side or in the same line, but they should be fairly close to each other.)

**Compare your responses with those on page 129 in the Appendix.**

Another sound device in this poem is called **onomatopoeia** (the use of a word that imitates the sound it represents). When Brewster uses the word *clucking* ("hens and chickens circle about,/ clucking aimlessly"), she's appealing to your sense of hearing by using a word that enables you to hear the sound of the chickens.

4. List five other words in the English language that are examples of onomatopoeia.

**Compare your responses with those on page 129 in the Appendix.**

### *Portfolio Item 2M*

Do you have strong memories of the place you come from—or a place you've been that you love? Write a free verse poem similar to Elizabeth Brewster's, in which you share some of the images, smells, or sounds that you associate with this place.



The next poem you'll read is also about memories. Turn to page 262 in *Between the Lines 12*, and read "Strangely Fresh" by Kuroda Saburo.

5. The poem begins with the word "it." To what is the poet referring?
6. In the first stanza, the poet uses a simile to show how a memory can suddenly appear. Quote the simile. Do you think the comparison is effective?
7. How does Kuroda Saburo's imagery in the final stanza appeal to your senses of sight, sound, and smell?

**Compare your responses with those on page 129 in the Appendix.**

Moving from one place to another is sometimes a traumatic experience. Have you experienced a stressful move? Long after the move, you may look back **nostalgically** on the place you came from—or you may feel happy with your new situation.

**nostalgically:**  
describing a  
sentimental desire  
to relive something  
in the past



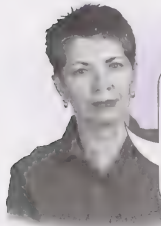
The poems you'll read next are about revisiting birthplaces. Turn to page 242 in *Between the Lines 12*, and read "Moved" by Leona Gom. Then turn to page 227 and read "Lilacs" by Michael Crummey.

8. In "Lilacs," the speaker's father is revisiting his birthplace. Do you think the speaker is a son or a daughter?
9. The speaker says that the father was born in 1930. What images does the speaker associate with the father's life in the 1930s?
10. Quote three examples of imagery that help you imagine how the abandoned house looks.
11. Leona Gom uses contrasting imagery in "Moved" to show differences between the past and the present.
  - a. Quote three images from the poem that help you imagine the life that the children lived on the farm.
  - b. Quote three images that show what the farm looks like now.
12. Leona Gom frequently uses alliteration as a sound device in this poem. Quote five examples of passages with alliteration.

**Compare your responses with those on page 129 in the Appendix.**

## Journal Entry 2Q

Of the four poems that you read in this lesson, which one (or ones) do you prefer? Which poem is most meaningful to you? What example (or examples) of imagery impressed you the most?



In this lesson, you read four poems related to the topic of memories. You saw that imagery is used to stimulate your imagination. You also learned to recognize the sound devices of alliteration and onomatopoeia.

**Go to page 18 of Assignment Booklet 2B and respond to question 1 in Section 4.**

## Lesson 2: Native Voices

Canada is a country with a diversity of ethnic groups and cultural customs. As a result, Canadians speak in many voices, reflecting their different backgrounds and experiences. These voices include the Aboriginal groups who lived here long before Europeans discovered the New World.

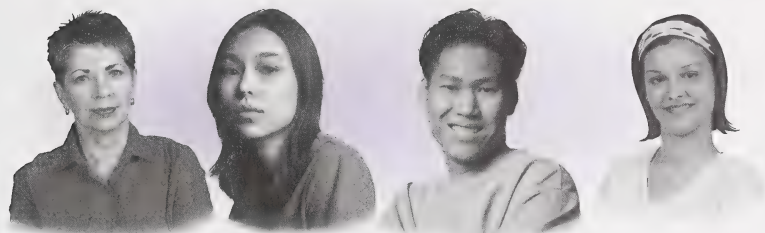
In this lesson, you'll look at three poems written by Aboriginal people. Begin by reading Ulivfak's "The Spring of Youth" on page 264 in *Between the Lines 12*.

1. The imagery in this poem appeals to many of your senses. In your notebook, copy the chart on page 265 in *Between the Lines 12*, and identify as many images as you can that appeal to your sense of sight, sound, smell, and touch.



2. Think about the title of the poem. Then reread the last stanza. Why does the poet associate spring with youth?

**Compare your responses with those on page 130 in the Appendix.**



**Ms. Martin:** Suppose that the three middle stanzas in “The Spring of Youth” were omitted and the poem contained only the remaining nine lines. How would the poem be affected?

**Maria:** Most of the imagery would be missing.

**Paul:** That’s right. You wouldn’t be able to see the young guy hunting in a kayak.

**Danielle:** I think the poem would be much less effective. The beginning and ending are important, but they’re more abstract. The middle contains the concrete description.

**Ms. Martin:** Very good. The middle stanzas stimulate our imaginations and let us see what the speaker remembers. Without imagery, many poems would seem vague and general and would have less impact.

Now turn to page 286 in *Between the Lines* 12, and read “A Forgotten Yesterday” by Jacqueline Oker.

3. How does the imagery in this poem help you visualize the old woman?

Writers of literary texts use figures of speech—such as similes, metaphors, personification, and hyperbole—to create imagery. To learn more about figures of speech, refer to pages 215 to 217 in your *English Language Arts Handbook for Secondary Students*.



4. For each of the following two examples of figurative language, identify the figure of speech and what things are being compared.
- a. “Tears thunder down her wrinkled face”
  - b. She knows it/ like the creases/ in her wrinkled/ bent fingers
5. People often respond emotionally to others’ disregard of something they value.
- a. What is the old woman’s fear about the younger generation?
  - b. If you could talk with this old woman about her fear, what would you tell her?

**Compare your responses with those on page 131 in the Appendix.**

The final poem that you’ll read in this lesson is “Grandfather” by Noah C. Augustine. Before you read this poem, do the following journal entry—or at least read the questions in the journal prompt. Reading these questions will help you prepare to read the poem, but you may wish to further explore your memories and what they mean to you by writing in your journal.

### *Journal Entry 2R*

What memories do you have of your grandparents or older relatives? What images come to your mind when you think of them? Do you associate them with particular events? Are these memories pleasant? If some of your grandparents have died, what would you say to them if you could speak to them today?



Now read Noah Augustine’s poem on page 374 in *Between the Lines* 12.

- 6. What memories does the speaker have of his grandfather?
- 7. In this poem, the speaker talks on behalf of all the grandchildren. How has the grandfather influenced his grandchildren?
- 8. How would you describe the speaker’s tone in this poem?

**Compare your responses with those on page 131 in the Appendix.**

### *Portfolio Item 2N*

In what ways has a relative or friend strongly influenced you? Think about the effect that this person has had in your life. Then write a poem honouring this person’s strengths or accomplishments. After you’ve polished your poem, you may wish to create a copy as a gift for the person or for someone who knew him or her.

If you need a little encouragement or advice before beginning your poem, read the following Going Further box.

## GOING FURTHER

If you haven't written much poetry, it's a good idea to write free verse poetry, at least initially, because it's easier to express your ideas when you're not worried about the rhyme scheme. Whether you choose free verse or decide to write poems that rhyme, here are some tips to help you succeed:

- Use prewriting strategies like webbing or freewriting to help you get started.
- Use specific words.
- Avoid clichés.
- Create vivid mental images.
- Use figures of speech.
- Use sound devices.
- Express your experiences rather than your opinions.
- Learn from other poets, but don't try to imitate other poets.
- Develop your own voice.
- Consider writing from a different point of view.
- Be honest and open; don't censor yourself.
- Don't explain everything; let the audience decide what it means.
- Revise your poem as often as it takes.

Here is some additional advice in the form of an excerpt from an interview with philosopher and poet Micha E. Lettrich.

Q: When you want to write a poem, how do you know what to write about?

A: Listen to your heart. Write about something that's important to you. Chances are good that whatever you come up with will be important to other people as well. Chances are good that the poem will touch them in the same way as it touches you. People are not all that different from each other.

Q: How do you know what kind of a poem to write? What if you don't have any idea about what to put into your poem or what techniques or style you should use?

A: Here's a suggestion. From memory, recite one line from as many poems as you can. Then locate a copy of each of the poems these lines belongs to and figure out why those poems or those particular lines from those poems stuck with you. Is it the rhyme or rhythm? the imagery? the use of language? the word choice? the topic or theme? the mood? Why did you connect so powerfully with those words from those poems? Is there some insight there that you can use in your own poems?



Q: What if you're afraid to start writing a poem because you're sure it will stink?

A: Never, ever be afraid to write a bad poem. A bad poem is better than no poem. Even the world's most celebrated poets have, from time to time, written bad poems. I know I have. Lots of them, in fact. Nobody says you have to share your bad poems with anyone else. Keep your bad poems locked up. Laugh at them. Learn from them. Put them away for a few months or years. Maybe someday you'll decide they're not so bad after all. Maybe they can be revised. Maybe something in them will trigger an idea, image, or feeling that will evolve into another poem. Maybe the poems you don't want to share will just become a part of a time-capsule that reminds you of who you once were and invites you to reflect on who you've become. Who said writing bad poems is a bad idea?



Speaking of bad poems, why not warm up by writing the worst poem that you can? Go on. Get it out of your system. It can be a lot of fun. Collaborate with others. Invite your friends and family to contribute outrageous ideas to the worst poem ever written. When you're done, maybe you'll be ready for a more serious attempt to write a poem.

Q: Poets know just the right words to use and just the right number of words to do the job. What advice can you give me for dealing with words?

A: First, use the fewest number of words possible. Poems are the most condensed literary texts. They pack a powerful punch. Don't dilute your poem with unnecessary words. See how many words you can chop out of your poem while still getting the essential meaning or emotion of the poem across to your audience.

Second, be choosy. Choose only the best words to express each thought. Use a thesaurus.

Third, be brutal. Keep only the best lines. Axe the rest.

Q: So, does that mean that the longer the poem, the worse it is?

A: Length is not a good way of measuring the quality of a poem. Poems that tell a long story, express many ideas, or paint many vivid mental pictures need more words, obviously. A poem, regardless of its length, is bad if it contains anything that is unimportant or uninteresting.



In this lesson, you read three poems written by Aboriginal Canadians. You saw that these poets use vivid imagery to describe native life in the past and in the present. You also had the opportunity to write a poem of your own and to look at some tips for writing poetry.

**Go to page 19 of Assignment Booklet 2B and respond to question 2 in Section 4.**

### *Lesson 3:* The Power of Love



“I’m in love!” Have you ever said (or thought) these words? When you think about love, do you think of romantic dinners, flowers, or love letters?

Perhaps you associate love with poetry or music. After all, thousands of poems and songs have been written about the power of love, the pain of unrequited love (love that isn’t returned), or the end of a relationship. What songs related to this topic can you think of?

Read the following lyrics in the same way you would read any other work of poetry.

#### **For You**

lyrics by Al Dubin

I will gather stars out of the blue  
For you, for you.  
I’ll make a string of pearls out of the dew  
For you, For you.  
Over the highway and over the street,  
Carpets of clover  
I’ll lay at your feet.  
Oh, there’s nothing in this world  
I wouldn’t do  
For you, for you.



## Journal Entry 28

Did you know that the lyrics to the song “For You” were written over 60 years ago? How do the lyrics compare with the words in modern love songs? Do some of the modern songs you’ve heard express a similar idea? Do some of the lyrics you’ve read or heard seem genuine while others sound silly or sentimental? Which ones? What style of music do you prefer for love song lyrics? Pop? Country? Jazz? Rap? What do you like best about love song lyrics?

**sound devices:**  
words and phrases  
that appeal directly  
to the sense of  
hearing

1. One of the reasons that song lyrics are appealing is that they often contain **sound devices**, such as rhyme, rhythm, and **repetition** of words or phrases. What examples of deliberate repetition can you see in these song lyrics?
2. As in other poetry, recognizing the tone in poems about love is important. Can you identify the tone used in the following statements?
  - a. I love you more than I have ever loved anyone.
  - b. How dare you! You claim to love me, and yet you say such hurtful things!
  - c. I love you more than I love myself. Well, actually I think I do love myself more—but you’re a close second.
  - d. Do I love you? Yeah, sure. Whatever.
  - e. Of course I love you. I married you, didn’t I?
  - f. I can only hope that I will always be worthy of your love.
  - g. I left him because I love him.
  - h. Do I love you? Does the sun rise in the east every morning?
  - i. You say that about me? And yet you claim you love me!
  - j. I can’t believe it! You say you love *me*?

**Compare your responses with those on page 131 in the Appendix.**

You’re now about to read one of the most famous love poems written in the English language. The poet Elizabeth Barrett Browning wrote this **sonnet** (a rhyming poem with fourteen lines) in 1845. It was one in a series of love sonnets exchanged between Elizabeth and poet Robert Browning, who were married in 1846. As you read the following sonnet, think about the poet’s tone.

## How Do I Love Thee?

by Elizabeth Barrett Browning

How do I love thee? Let me count the ways.  
I love thee to the depth and breadth and height  
My soul can reach, when feeling out of sight  
For the ends of Being and ideal Grace.  
I love thee to the level of every day's  
Most quiet need, by sun and candlelight.  
I love thee freely, as men strive for Right;  
I love thee purely, as they turn from Praise;  
I love thee with the passion put to use  
In my old griefs, and with my childhood's faith;  
I love thee with a love I seemed to lose  
With my lost saints, —I love thee with the breath,  
Smiles, tears, of all my life!—and if God choose,  
I shall but love thee better after death.



Now listen to the poem on your audio CD. Pay attention to the tone and the other sound devices used in this sonnet.

3. What is Barrett Browning's purpose in writing this sonnet? What tone does she use to convey her message?
4. To express their emotions, people sometimes find it easier to quote lines written by others rather than express their feelings in their own words. If you wanted to express your love for someone, which lines from this poem would you quote?



**Compare your responses with those on page 132 in the Appendix.**



**Ms. Martin:** One characteristic of a sonnet is that it has a regular **rhythm**.

**Paul:** Rhythm in poetry always confuses me. I know that music has rhythm, but how does poetry have rhythm?

**Ms. Martin:** Even ordinary speech has rhythm. You emphasize important words more than you emphasize unimportant ones. And when a word has more than one syllable, you stress one part of the word more than the other parts. Think about the word *rhythm*, for instance. Which syllable do you stress?

**Paul:** Rhy-thm. I stress the first syllable.

**Ms. Martin:** Exactly. Poets who want to create regular rhythm arrange the words in the lines so that the stressed and unstressed syllables form a pattern.

**Paul:** Are there different types of rhythm patterns?

**Ms. Martin:** Yes, there are, but the most common one is called iambic: an unstressed syllable followed by a stressed syllable. You'll see that type of rhythm in many poems; in fact, much of our spoken language naturally follows an iambic rhythm.

If you count the number of syllables in each line of a sonnet, you'll see that most lines have ten syllables, of which five are stressed. The rhythm used in sonnets is iambic: an unstressed syllable followed by a stressed one (though you'll find the occasional exception even in poems with regular rhythm). In the following four lines, the stressed syllables are in bold text:

How do I **love** thee? **Let** me **count** the **ways**.  
I **love** thee **to** the **depth** and **breadth** and **height**  
My **soul** can **reach**, when **feeling** **out** of **sight**  
For the **ends** of **being** and **ideal** **Grace**.



Poets use many different types of rhythm patterns.  
You'll find more information on rhythm on page 219 in your  
*English Language Arts Handbook for Secondary Students*.



5. Another characteristic of a sonnet is that it has an intricate **rhyme scheme** (rhyme pattern). Using letters to represent the words at the end of each line (for example, the letter *a* would represent the word *ways* at the end of the first line), give the rhyme scheme of this sonnet. If you're unsure of how to do this, refer to page 222 of your *English Language Arts Handbook for Secondary Students*.

**Compare your responses with those on page 132 in the Appendix.**

Have you ever wondered why a red rose has come to be a **symbol** of passionate love? The next love poem may help you to understand the origin of this custom.

You may have heard of the famous Scottish poet Robert Burns. Every year, on his birthday (January 25<sup>th</sup>), people around the world remember him through his poetry. Burns, who lived from 1759 to 1796, wrote much of his poetry in the Scots dialect of the time.



### **A Red, Red Rose**

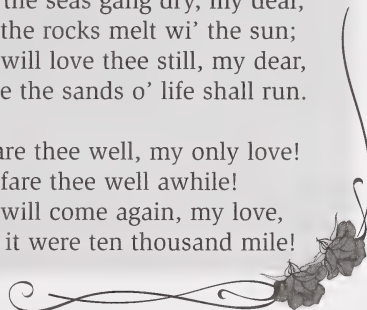
by Robert Burns

My love is like a red, red rose,  
That's newly sprung in June;  
My love is like the melodie  
That's sweetly play'd in tune.

So fair art thou, my bonnie lass,  
so deep in love am I;  
And I will love thee still, my dear,  
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,  
And the rocks melt wi' the sun;  
And I will love thee still, my dear,  
While the sands o' life shall run.

And fare thee well, my only love!  
And fare thee well awhile!  
And I will come again, my love,  
Tho' it were ten thousand mile!



You'll find a reading of this poem on your audio CD. As you listen to it, focus on the tone and sound devices.



**Yuri:** I like this poem because of its rhyme and rhythm.

**Maria:** Me, too. I think the sound of a poem is as important as its imagery.

**Mr. Darby:** Why do you think Burns decided to use a regular rhyme and rhythm in this poem?

**Danielle:** The speaker feels happy, and the rhyme and rhythm suit the mood.

**Mr. Darby:** Right. Poets choose sound effects that complement the theme and tone. Some types of rhyme and rhythm just wouldn't suit a solemn or angry tone.

**Paul:** As well, some poems have long lines with five or six stressed syllables, whereas others have short lines with only two or three stressed syllables.

**Mr. Darby:** Good point. Many traditional poets use longer lines for serious themes because they have a slower rhythm, whereas shorter lines often sound lively and joyful. The punctuation also affects the pace of the poem. What happens when a poet uses many punctuation marks?

**Danielle:** Most punctuation marks indicate pauses to slow your reading of the poem. The poem might even sound more serious.

**Ms. Martin:** Exactly. When a poem has few punctuation marks, especially at the end of the lines, you pause less often. The effect is that the poem may sound livelier.

**Yuri:** Rhyme, rhythm, alliteration, punctuation marks, line lengths: I can see that poets have a lot of choices when it comes to sound devices.

## *Journal Entry 2T*

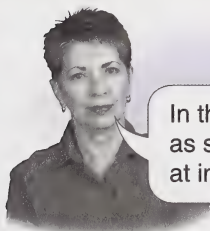
Which love poem do you prefer, Barrett Browning's "How Do I Love Thee?" or Burns's "A Red, Red Rose"? Which do you think is more sincere? In your opinion, which poem has better imagery? Which poem has better sound devices? If someone wanted to send you an expression of love, which poem would you rather receive?

6. If you were describing "A Red, Red Rose," you might call it an example of traditional poetry. Think about its structure, rhyme, and rhythm. Explain why this poem would be classified as traditional.
7. What is Burns's purpose in his poem? What is his tone? Do you think his purpose and tone are similar or different from Barrett Browning's poem?
8. Poets sometimes use a figure of speech called **hyperbole** (exaggeration) for emphasis. Quote two examples of hyperbole in "A Red, Red Rose." How effective are they?
9. The speaker in "A Red, Red Rose" uses two similes to express his love. Quote the two similes. Explain why you believe these comparisons are effective or ineffective.

**Compare your responses with those on page 132 in the Appendix.**

## *Portfolio Item 20*

Are you in love? Do you have strong feelings about the subject of love? Express your feelings by writing a love poem. Remember, many poems related to the topic of love are actually about the endings of relationships and feelings of betrayal or disillusionment. No matter what your feelings are about love, poetry is an ideal way to express them.



In this lesson, you read the lyrics of several songs as well as several poems on the topic of love. You looked again at imagery, figurative language, rhyme, and rhythm.

**Go to page 20 of Assignment Booklet 2B and respond to questions 3 to 5 in Section 4.**

## Lesson 4: Comparing and Contrasting

You've now looked at several poems related to different topics, and you've responded to these poems personally and critically. In this lesson, you'll bring together your understanding of poetry by examining the similarities and differences of two poems.



**Mr. Darby:** When you're comparing two poems, what are some things you could look at?

**Krista:** I'd start by thinking about what type of poems they are. Are they free verse, sonnets, traditional poetry, or some other type?

**Maria:** I'd think about the themes—what the poets are saying about life and human behaviour.

**Paul:** Tone would be important. What attitude do the poets have toward their subjects?

**Krista:** Most poems have imagery and figurative language. In a comparison, you'd have to look at the poets' language.

**Maria:** Some poets use a speaker. If you read carefully, you can learn something about the speaker's gender, or age, or situation.

**Yuri:** I'd also look at the sound devices in the poem—whether the poem has rhyme, rhythm, alliteration, repetition, or onomatopoeia.

**Mr. Darby:** Good ideas. Sounds like you know exactly what to look for when you're analysing poems.



You'll find more information about the types of poetry in your *English Language Arts Handbook for Secondary Students* on pages 205 to 208.

The poems you'll be looking at next are "To a Daughter Leaving Home" by Linda Pastan and "Departure" by Glen Kirkland. Before you read these poems, think about how you'll feel when you leave home (or, perhaps, how you felt if you've already left your home).

Now turn to pages 234 and 247 in *Between the Lines 12*, and read the two poems.



### *Journal Entry 26*

Think about the feelings that the speaker expresses in "Departure." How do your feelings compare to the speaker's? How do you think your parents will feel when you leave home (or how did they feel when you left)? Is leaving home a turning point in people's lives?

1. Linda Pastan's poem is about a parent teaching an eight-year-old child to ride a bike. Why do you think that Pastan titled the poem "To a Daughter Leaving Home"?
2. What type of relationship does the speaker in "Departure" have with his parents?
3. Copy the following chart into your notebook. Then complete the chart by analysing the characteristics of the two poems.

| Characteristic                  | "To a Daughter Leaving Home" | "Departure" |
|---------------------------------|------------------------------|-------------|
| Type of poem                    |                              |             |
| Theme*                          |                              |             |
| Tone                            |                              |             |
| Imagery and Figurative Language |                              |             |
| Speaker and Situation           |                              |             |
| Sound Devices                   |                              |             |

\* Express theme as a theme statement.

4. a. Study the information on your chart. What are the greatest similarities between these poems?
- b. What are the most noticeable differences between the poems?

Compare your responses with those on page 133 in the Appendix.

When you're comparing two literary texts, brainstorm a list of things you'll look for. Next, analyse each text carefully. Then think about their similarities and differences.



## Thinking About Language

When you're writing about poetry or other literary texts, you'll often want to support your ideas by quoting words or phrases from the text. Incorporating quotations is one way of providing evidence for your arguments.

Generally, when you're quoting from a literary text, you should observe three rules:

- Be sure to quote the words exactly as the author has written them. If you want to leave some words out, use an **ellipsis** (. . .). If you need to insert your own words to clarify the quotation, use brackets [] around your words.
- Place quotation marks around words that you're copying.
- Indicate the source of the quotation (for example, the author's name and the title of the text) either in your own words before the quotation or in a note after the quotation.

In some cases, you'll want to incorporate a word or two from a poem into your own sentence. Here's an example of this type of quotation:

The speaker in Robert Burns's poem "A Red, Red Rose" compares his love to a "sweetly play'd" melody.



At times, you may want to integrate a longer quotation into your sentence, as in the following example:

The speaker assures his love that he will love her until  
"the rocks melt wi' the sun."

When you want to include a quotation longer than a line, it's usually best to introduce the quotation with a complete sentence. Notice in the following example that a colon is used at the end of the introductory sentence, and an oblique mark (/) is used to indicate the end of a poetic line.

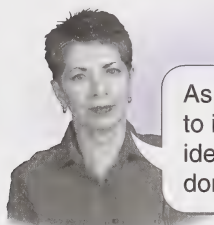
The speaker uses several examples of hyperbole to emphasize the depth of his love: "And I will love thee still, my dear, / Till a' the seas gang dry."

When you're quoting several lines of a poem, you should indent the quotation and copy it exactly as the poet has written it. Notice in the following example that no quotation marks are used:

The last stanza of the poem implies that the speaker and his beloved are going to be separated for awhile. However, the speaker assures her that she is his only love and that he'll soon return:

And fare thee well, my only love!  
And fare thee well awhile!  
And I will come again, my love, .  
Tho' it were ten thousand mile!

You'll find more information about incorporating quotations on page 24 of your *English Language Arts Handbook for Secondary Students*.



As you write about poetry, you'll often want to incorporate quotations to illustrate your ideas. Select your quotations carefully, and don't quote more than you need to.

## Conclusion



This section has focused on poetry and its power to express emotion and stimulate imagination. You compared poems that addressed the same subject, and you saw how poets use imagery and figurative language to convey their ideas. You also learned to recognize a variety of sound devices, such as rhyme, rhythm, alliteration, repetition, and onomatopoeia.

Many people feel intimidated by poetry because they can't always understand it easily. But poems shouldn't be regarded as puzzles to be solved; instead, they should be thought of as a pathway leading you to new insights into the world and the people in it.

**Go to page 22 of Assignment Booklet 2B and respond to the remaining questions in this section.**

# Module Summary

In this module, you've looked at a variety of literary texts. Here are some of things you've accomplished:

You've

- read a variety of stories, poems, essays, memoirs, and profiles to extend your understanding of these texts
- responded personally and critically to these texts in your journal
- created several texts yourself, such as a poem, story, memoir, and profile
- understood and appreciated elements and techniques used by authors
- developed strategies to help you read texts more effectively
- learned the difference between literal and figurative language



**Go to page 24 of Assignment Booklet 2B and complete the Final Module Assignment.**

# Notes



# Appendix

Glossary

Suggested Responses

Image Credits



## Glossary

**adage:** a well-known wise saying

**alliteration:** the intentional repetition of sounds at the beginnings of words to achieve a pleasing effect

**allusion:** a reference to a person, event, or literary work that the writer expects the reader to recognize

**analogy:** a comparison

**anecdote:** a brief, personal story about an interesting event

**antagonist:** the person, group, or force opposing the main character

**antonym:** a word that means the opposite of another word

**cliché:** an over-used expression

**cliffhanger ending:** a suspenseful ending that leaves the reader to guess the outcome

**conflict:** the struggle between the main character and an opposing force

**dialogue:** conversation in a story or play

**dilemma:** a difficult situation involving a choice between undesirable alternatives

**ellipses:** a set of three points used to show an omission of words from a sentence or one or more sentences in a paragraph

**expository essay:** a non-fiction text that provides information

**figurative language:** language that uses figures of speech (such as similes and metaphors) to achieve a special effect

**figure of speech:** a device used to appeal to the imagination and to create an effect by associating or comparing one thing with another

**first-person point of view:** a type of narration in which a character tells his or her own story using the words *I* and *we*

**foreshadowing:** hints or clues about events that will occur later in the story

**free verse:** a type of poetry that has no regular rhyme, rhythm, or structure

**homonym:** a word that sounds the same as another word but has a different spelling and meaning; *heard* and *herd* are examples

**hyperbole:** obvious and deliberate exaggeration for emphasis

**image:** a description that enables you to visualize what is being described

**imagery:** language that appeals to the senses, enabling you to imagine what is being described

**indeterminate ending:** an ending that leaves the audience unclear about the outcome

**irony:** an outcome that is contrary to what is expected

**limited omniscient point of view:** a type of narration in which the author focuses on one character, enabling the reader to know what this character says, does, thinks, and feels

- literal:** the basic or actual meaning
- memoir:** a type of writing in which an author reflects on a personal experience
- metaphor:** an implied comparison between two unlike things without using the words *like*, *as*, or *than*
- mood:** the overall feeling produced by a text
- motive:** the reason behind an action or decision
- narrative point of view:** the viewpoint or perspective from which a story is told
- narrator:** the person who tells the story
- objective point of view:** a type of narration in which the words and actions of the characters are simply recorded, much as a camera and microphone might do
- omniscient point of view:** a type of narration in which an all-knowing observer reveals the thoughts and feelings of several characters
- onomatopoeia:** the use of words that imitate the sounds they represent; *buzz* and *clang* are examples
- persona:** a character that a writer or performer adopts to speak to an audience
- personification:** a figure of speech in which human characteristics are given to non-human things
- plot:** the sequence of events in a story or play
- profile:** a non-fiction text that focuses on one person's life and achievements
- protagonist:** the main character in a story or play
- pun:** word play that creates humour by using a word with more than one meaning or words that have similar sounds
- rhyme:** the repetition of identical sounds at the end of words; *wave* and *grave* are examples.
- rhyme scheme:** a pattern of rhyme in a poem, usually indicated by letters, such as *abba*
- rhythm:** the arrangement of stressed and unstressed syllables in spoken or written language
- repetition:** in poetry, the intentional reuse of a word or group of words to create an effect
- setting:** where and when a story or play takes place
- simile:** a figure of speech in which two unlike things are compared using words such as *like*, *as*, or *than*
- slice-of-life story:** a story that focuses on character rather than suspense; a story that lacks an exciting climax and surprising outcome
- sonnet:** a fourteen-line rhyming poem with a regular rhythm
- sound devices:** words and phrases that appeal directly to the sense of hearing
- speaker:** in poetry, the person adopted by the author to speak to the audience
- stanza:** in poetry, lines that have been grouped together to form a unit or achieve a certain effect
- suspense:** a feeling of curiosity and excitement caused by uncertainty about what will happen next
- symbol:** something that represents something else
- synonym:** a word that has a similar meaning to another word
- tag:** the words in a dialogue that explain who is speaking

**theme:** the underlying message or central idea in a text

**thesis:** the main idea or argument in an essay

**tone:** the author or speaker's attitude toward the subject

**trite expression:** an ordinary and commonplace expression

**value:** a belief about what's right and wrong or what's important or worthwhile in life

## Suggested Responses

### Section 1: Lesson 1

1. Previewing a textbook will help you understand how the material is organized, which may save you time later. You may also discover glossaries, indexes, or other useful features.
2.
  - a. The publisher of *Between the Lines 12* is Thomson/Nelson.
  - b. The copyright date is 2002.
  - c. The material is divided into eight units. Each unit focuses on a theme.
  - d. The first page of each unit contains an introduction to the unit theme, some quotations relating to the theme, and some questions to think about as you read the material in the unit.
  - e. You may have noticed the Introduction (on page vii), the glossary at the end of the book, and the list of acknowledgments at the end of the book. Did you notice that the book does not contain an index?
  - f. At the beginning of each selection, notes have been included telling you some information about the author. As well, some pre-reading suggestions have been provided. At the end of the selections, you'll find two sets of questions called *Responding* and *Extending*. These questions guide you to understanding the selection and provide interesting supplementary activities.
3. Perhaps you were surprised by the mention of a "voice clock." Were you amused by the voice clock's messages? The author twice mentions that the house is empty. Were you curious about why the house is empty?

4.
  - a. The people of this society have been destroyed by a nuclear explosion: “At night the ruined city gave off a radioactive glow which could be seen for miles.”
  - b. The family dog becomes ill and eventually dies from radiation poisoning: “The dog, once huge and fleshy, but now gone to bone and covered with sores, moved in and through the house, tracking mud.”
5. In this futuristic house, everything is automated. Apparently, the technology is capable of performing all functions for the family: waking people up, cooking breakfast, keeping track of information, cleaning, looking after the garden, mowing the lawn, setting up for social occasions, entertaining children, starting a fire in the fireplace, warming beds, reading poetry aloud, providing security, and even putting out a fire.
6. In Sara Teasdale’s poem, also called “There will come soft rains,” nature carries on even though war is destroying human life. According to the poem, Spring (when nature is reborn) wouldn’t even notice the absence of human life.
7. The story presents a different message than the one in the poem. In the story, all living things have been destroyed in the nuclear explosion. Human beings, who have created technology and are therefore responsible for nuclear explosions, have destroyed all living things. Thus, nature won’t be able to carry on as it does in the poem. You may also have noticed that it’s the technology in the house that attempts to carry on without the humans. The author may be suggesting that to the people in this society, technology has replaced nature.
8. Bradbury’s title is an ironic allusion to Sara Teasdale’s poem. Ironically, it’s raining in the story, but the rain isn’t the refreshing, natural rain that causes plants to grow. The rain in the story would be contaminated by radiation.
9.
  - a. The house is destroyed by fire.
  - b. In many places in the story, Bradbury suggests that the house is almost human: the clock sings, the stove sighs, the robot mice are disgusted with the dog’s mud, and voices speak poetry from the ceiling.
10. In this story, technology is shown in a state of disorder. Not only does the house persist in its activities long after they’re needed, but nuclear technology has been used irresponsibly. Bradbury’s story reminds people that technology can be destructive if it isn’t used responsibly.

## Section 1: Lesson 2

1. Margie hates school because she is forced to sit by herself at a computer terminal for hours. She has no interaction with teachers or other children. When she doesn’t do well in geography, the school inspector adjusts the computer program to an easier level, which is the only help she receives.

2. Margie thinks that it would be fun to be in a group of kids learning together. She realizes that children attending an old-fashioned school could play and learn together; students could also help each other with homework. She also thinks that a human teacher would be more interesting than a mechanical teacher (a computer).
3.
  - a. The author gives the time of the story in the first sentence. When Margie writes in her diary, she dates the page "May 17, 2155."
  - b. Knowing immediately that the story takes place far in the future probably made you watch for anything unusual. Were you surprised that the future Asimov envisions in 2155 could easily happen much earlier than he predicted? Asimov published this story in the 1950s when the idea of learning through computers was very futuristic. Today, many students already take courses through the Internet.
4.
  - a. Here's one possible ironic ending for this story: When Maura spends a week with Lana, she discovers that she and Lana have both changed. Instead of being a wonderful reunion, the visit turns out to be a disappointment.
  - b. One ironic ending could be that Jared finds out that his boss has a physical disability, too. Another possibility is that the boss could turn out to be much kinder and more sympathetic than Jared expects.
5. Margie is convinced that education in the past must have been a lot more fun than the education she's receiving. Of course, Margie's past is your present, and you may not feel that your school is a place where you have fun. Ironically, Margie believes that she'd enjoy school more in the past, while you may imagine that a futuristic school would be more fun.
6. Every story topic or conflict can be used to show many different themes. Here's another example of a theme: In dangerous situations, some people panic and are unable to deal with their problems effectively.
7.
  - a. This statement is a broad generalization. Narrow it by adding a qualifying word: Too much freedom is sometimes a bad thing.
  - b. This statement is an adage. State the theme in your own words: Power and strength sometimes make people believe that they can do whatever they want.
  - c. This is a topic rather than a theme. What comment is the author making about innocence and maturity? A possible theme might be that mature people may regret their loss of innocence.
  - d. This statement is a moral. Try to avoid the use of the word *shouldn't* when you're creating thematic statements: Judging people without understanding their situation often results in misconceptions.
  - e. A theme should be a general insight rather than a statement about a particular character: This story shows that love can sometimes be very painful.
8.
  - a. Do you think that attending a school is more fun than learning alone at home? Discuss your ideas with a partner or in a group.

- b. A broad theme for this story is that sophisticated technology doesn't solve all problems or always make people happy. This story also shows that people learn in different ways. Some people may enjoy learning at home on a computer, but others may find this type of learning lonely and frustrating.

## Section 1: Lesson 3

1. When you're describing an author's tone, you have to choose your words carefully. Here are some synonyms and antonyms you might have considered:

| Original Word | Synonym                     | Antonym                     |
|---------------|-----------------------------|-----------------------------|
| a. sorrowful  | regretful, distressed       | joyful, happy, contented    |
| b. admiring   | respectful, appreciative    | disapproving, critical      |
| c. serious    | solemn, stern, grim, severe | lighthearted, amused, witty |
| d. resigned   | submissive, acquiescent     | determined, resisting       |
| e. fearful    | troubled, terrified         | confident, courageous       |
| f. anxious    | nervous, worried, concerned | relieved, reassuring        |

2. Although Frost has a serious message in this poem, he uses a light, witty tone as he plays with the different meanings associated with fire and ice.
3. In Hoch's futuristic world, people—and creatures—easily travel from one planet to another in large spaceships. The universe is filled with strange but apparently harmless creatures who enjoy space tourism.
4. Hoch's description of the strange beings ("three-legged creatures from Venus" and "tall, thin men from Mars") creates a humorous mood rather than a forboding one. When one of the men sees the strange creatures from Kaan, he comments, "I'm going home to get the wife." This mundane statement sounds comical because it shows how impressed the people are with the strange horse-like creatures. Humour is also created because the characters in this story behave the same way that many people would act at any fair or circus, and Professor Hugo acts like a typical circus entertainer.
5.
  - a. You probably didn't expect to discover that the strange creatures were space tourists who paid to travel to Earth. Ironically, the creatures from Kaan are as curious about Earth creatures as the Earth people are about them. They also regard the Earth creatures as being very odd, just as the Earth people thought they were odd. Finally, the creatures from Kaan believe that the iron bars of their cages are there to protect them from the other beings. As you can see, the ending of this story is ironic in several respects.
  - b. Hoch is commenting on people's tendency to regard whatever is different as being horrible but also fascinating. Instead of trying to understand and communicate with the creatures from Kaan, the Earth people simply regarded them as oddities. In some ways, the creatures of Kaan and the people of Earth are similar. Perhaps Hoch is suggesting that people should focus less on differences and more on similarities.

6. The mood in "Risk" is also humorous. Even the character's name is funny: "He didn't like this future world, oh no he didn't, our old friend John Hemingway London Rochne Knievel Dickey Wayne." The author's use of capitals in John's messages to the parliament is also humorous because it suggests that he is being very emphatic. The description of the politicians' reaction to John's words is funny as well because it ridicules contemporary politicians. However, the tone changes at the end of the story. Suddenly, the author shifts from being amusing to being serious. Were you shocked at the way the politicians solve the problem of John?
7. You may have recognized that the character's name has references to several famous men with macho images: John Wayne (a movie star who starred in many "tough guy" roles), Ernest Hemingway (an author who wrote about wars, hunting, and fishing), Knute Rockne (a winning football coach), Evil Knievel (a daredevil and stuntman), and James Dickey (a novelist whose characters face heroic challenges). Do you think the character's name suits his personality?
8. The author of this story is reminding readers that though challenge and risk-taking are vital parts of life, they must be handled judiciously (with good judgment). Fortunately, some of the life-threatening risks of the past (such as bubonic plague) have been conquered, and people no longer have to face them.
9. The cats represent people who are risk-takers, who enjoy exploring and learning, who dare to be different. The cats enjoy the challenge of change. The dogs, on the other hand, represent people who cling to tradition and are fearful of change. They like security, order, and routine.
10.
  - a. The poet admires the curiosity and courage of cats, especially their willingness to explore, learn, and take chances.
  - b. The poet feels that dogs never experience the thrills and chills of life because they never take chances.
11. Here's a sample chart showing the contrasting imagery:

| Imagery Related to Cats                                  | Imagery Related to Dogs                     |
|----------------------------------------------------------|---------------------------------------------|
| "fathering litter on litter of kittens, predictably"     | "well-smelt baskets"                        |
| "smell rats"                                             | "suitable wives"                            |
| "marry too many wives"                                   | "good lunches"                              |
| "desert their children"                                  | "much wagging of incurious heads and tails" |
| "chill all dinner tables with tales of their nine lives" |                                             |

## Section 1: Lesson 4

1. Hank Greely says that nonreproductive cloning is the cloning of specialized organs. Reproductive cloning refers to the cloning of an entire living thing.
2. Greely identifies several problems with human cloning, especially regarding the safety of the scientific procedure and the ethical and legal issues associated with it. He points out that a clone might appear to be healthy but may in fact have genetic mutations that would show up later in its life.
3. In this cartoon, two fathers are staring at test tubes in which their babies have apparently begun to develop. The cartoonist is ridiculing this way of creating life.
4. Ben Wicks wants people to think about the moral and legal issues associated with creating life artificially. Like Hank Greely, Wicks is sceptical about this type of reproduction.
5. If you read this story carefully, you learned quite a bit about each character. Your opinion of the characters may vary from other people's views of them, but here are some observations:
  - a. David seems like a typical, playful five-year-old boy at first. He stands in a pond, watching a rose float, oblivious that he's getting his sandals wet. But later, you probably noticed that David is fearful that his mother doesn't love him. He also questions Teddy about what is real. At some point, you may have realized that David is not a real child. David is an android—a computerized, mechanical being with a plastic body that resembles, moves, and, in many ways, behaves like a human being. By the end of the story your suspicions are confirmed when Monica and Henry talk about sending David back to the factory for repairs. The question you're left with is this: is David smart enough to have real feelings, or is he actually suffering from a malfunction in his program?
  - b. Teddy is obviously a sophisticated teddy bear who can talk, move, and respond to commands and questions. Teddy has been designed to be a playmate for David—"to specialize in comfort." When David questions his reality, Teddy says reassuringly: "You and I are real, David." Later, Teddy convinces David not to run away, telling him, "You're a very good boy. Your mummy loves you." Teddy has been programmed to tell David whatever is appropriate.
  - c. Monica Swinton is 29 years old. She is slim and beautiful, but also lonely and bored. She seems to have little to do in her home, and she can't talk or play with David as she feels she should be able to. When she reads David's messages, she bursts into tears. Do you think she feels guilty that she can't relate to David as a mother should relate to her child? She's obviously very excited about having her own child, and she apparently loves her husband. At the end of the story, she explains David's repeated efforts to express his feelings as a malfunction of his verbal communication centre. Do you think Monica is capable of loving a child?
  - d. Henry Swinton is obviously a successful businessman, the head of a company that builds synthetic life forms to replace the "mechanicals" (androids) on the market, like David. He is excited about the production of a new full-size synthetic serving man. He is also thrilled that he and his wife have won the parenthood lottery and can legally conceive a child of their own. Do you think he and Monica will be satisfied with a real child who won't be perfect?

6. a. Monica's problem is that she recognizes that, for some reason, she can't love David as she feels she should. Is this because David is an android, or is Monica incapable of feeling love for a child?
- b. David has two conflicts. He feels that his mother doesn't love him completely; he's also worried about whether he's real. He has a sense that he is unsatisfactory in some way, that he's "no good."
7. This story is obviously set in the future. Here are some details that you may have used to support your response:
- People in this society can eat a lot of rich food and still remain thin because they have artificial tapeworms in their intestines to consume up to 50% of their food.
  - Synthank has created a synthetic serving-man who looks like a real man. This synthetic life form has been programmed to serve humans.
  - In this society, population growth has become a problem. As a result, human reproduction is strictly controlled. People must win a parenthood lottery before they can have children.
  - Many people in this society apparently feel isolated and lonely. As a result, there is a demand for artificial life forms that resemble humans. David is a synthetic child, and the serving man has been developed to provide companionship as well as service.
8. a. Here are some things you may have noticed about the Swintons' home:
- In the garden, it's always summer, and the almond trees are always in leaf.
  - A machine called a mowervator automatically cuts the grass when necessary.
  - The gravel on the path is plastic.
  - The windows in the Swinton house control the scenery outdoors.
  - The Swintons actually live in an apartment in a crowded city, but technology creates an illusion that they live in a mansion surrounded by gardens.
- b. The author's detailed description of the home emphasizes that Henry and Monica live in a highly artificial environment. No wonder David doesn't know what's real. Do you think Henry and Monica can completely tell the difference between reality and illusion?
9. These two parts of the story show that in this society, creating synthetic life forms is legal and ethical. By describing how realistic the serving-man is, the author prepares the reader to realize that David, though realistic, is in fact a synthetic life form.

10. a. The point of view in “Supertoys Last All Summer Long” is omniscient.
- b. The author/observer follows the characters of David, Monica, and Henry, revealing each of their characters in turn. Here are three passages that show how the omniscient observer knows everything about all three characters:
- Henry Swinton caught the express in high spirits, and occasionally said a word to the synthetic serving-man he was taking home with him.
  - Monica Swinton was up in the nursery. She called to her son once and then stood there, undecided.
  - David sat by the long window of his nursery, wrestling with paper and pencil.
11. a. David’s messages are ironic because he is struggling to express his love for his mother. His love sounds sincere, but since he is merely an android, how real can his emotions be? On the other hand, is it possible that David, although he is a mechanical boy, is capable of having more emotion than his flesh-and-blood mother?
- b. The roses in the garden are artificial, of course. David associates the beauty and softness of the rose with his mother. Is her beauty and softness as artificial as the rose?
12. The title of this story may have seemed enigmatic to you (mysterious or unclear). Do you think that David is simply one of the supertoys in this society? Like Teddy, the miniature dinosaurs, and the synthetic serving-man, David is an artificial being—a supertoy who can last forever or be returned to the factory.

## Section 2: Lesson 1

1. Of course a part-time student earns money that can be used not only for fun but also to pay living expenses. Part-time work can also help students become more responsible, cooperative, and punctual; it can also help students make future career choices, and even lead to full-time work.
2. If you’re working part-time, you may have noticed that you have less time for fun activities, family gatherings, sports, fitness, and school work. If you work late, you may also have noticed that you feel tired in the mornings. Perhaps you’ve even been tempted at times to sleep in and miss class or avoid other responsibilities.
3. Charles Finn wants to share his resentment toward people’s attitudes about those who earn their living by working with their hands. He argues that people who work hard deserve respect, no matter what their occupation.
4. The best summary of Finn’s essay is c: “Too often we’re not proud of ourselves or the jobs we do.” Finn argues that if workers are ashamed of how they earn their living, they can hardly expect the respect of others.

5. You might support your plea by giving reasons or facts and statistics. You could also include an anecdote describing one person's desperate situation. As well, you might include quotations from well-known people who support the food bank. Did you think of other ways to persuade people to help the food bank?
6. Charles Finn relates an anecdote about going to a store to buy a greeting card when he was wearing his dirty work clothes. He also gives a quotation from Henry David Thoreau, a famous American writer. Finally, he concludes with another anecdote showing his change in attitude.
7.
  - a. At the beginning of this essay, Finn relates that he was somewhat embarrassed about his appearance when he was looking at the greeting cards in the store. The message on the card ("Will work for latte") at first seems humorous, but then he realizes that it implies snobbery.
  - b. By the end of this essay, Finn concludes that he is proud of the work he does, the skills he's learned, and the money he's earned through his labour. He feels that his day of hard work has been "a good day."
8. Laurie enjoys the freedom and flexibility of her job. She also enjoys the scenery as she is driving her truck on the highway. As well, she is likely paid well for her work.
9.
  - a. Andrew Oscher wants to share his experiences as a stay-at-home dad. He relates several incidents in which he has been the object of sexist attitudes. He also explains that his experiences have made him more sympathetic to stay-at-home moms.
  - b. Olscher's audience seems to be quite general; he may be directing his thoughts somewhat toward men and women who have children.
10. The best sentence occurs quite early in the essay: "But as much as I would like to think that crossing over into the realm of stay-at-home parenting was a giant step for mankind—yes, I did mean *mankind*—I have learned that both men and women have a long way to go when it comes to role reversals and sexist attitudes." The last part of this sentence is Olscher's main argument: neither men nor women easily accept stay-at-home dads.
11. Olscher uses anecdotes of his personal experience as a stay-at-home dad. He also refers to an article published in *The Toronto Star*.

## Section 2: Lesson 2

1. Alden Nowlan has used seven sentences in this poem. Did you notice that the first two stanzas consist of a single sentence?
2. The Pryors' farm has "stony fields." It is "thistle-strewn" (covered with thistles) and has "red dirt." The poet also refers to the farm as "meagre acreage," implying that the farm was fairly small.
3.
  - a. His parents are extremely proud of his scholastic accomplishments: "They blushed with pride when, at his graduation,/ they watched him picking up the slender scroll." They're overjoyed when their son gets a job in the bank: "their cups ran over."

- b. Warren Pryor feels trapped in his indoor job, “like a young bear” in a cage.
4. a. Figurative language appeals to the imagination. It enables the reader to share the experience and imagine the sights, sounds, smells, tastes, and textures.
- b. Which examples were your favourites? Can you envision Warren Pryor “like a young bear inside his teller’s cage”? (At this time, bank tellers often worked in caged cubicles.)
5. Shu Ting compares the stars stretching across the sky and the little trees along the road to the assembly lines of factory workers.
6. The poet feels that the stars are exhausted from their endless journey and the trees must be sick from the smog and monotony.
7. a. Shu Ting says she is “numb to [her] own existence.” She sounds disheartened and resigned about her job and her life.
- b. The mood is somber and hopeless. The images of the small trees “stripped of their color and shape,” suggest that life is a struggle for them and for the factory workers.
8. a. The simile is the comparison of Warren Pryor and the caged bear: “hard and serious,/ like a young bear inside his teller’s cage.”
- b. There are several metaphors in this poem:
- “the slender scroll,/his passport” (comparing his graduation diploma to a passport which will take him to another world)
  - “his parents. . .slave to free him” (comparing his parents to slaves)
  - “their cups ran over” (comparing the son’s good fortune to having a plentiful supply of food and drink)
  - “milk-white shirt” (comparing the cleanliness of his shirt to the colour of milk)
  - “throttled rage” (comparing his anger to an engine whose speed is controlled by a throttle)
9. a. The man’s voice sounds like that of an angry dog.
- b. The woman’s voice sounds similar to that of an angry animal, such as a bear.
- c. The man’s voice sounds like a snake.
- d. The boy’s movement looks like an antelope’s graceful strides.
- e. The fans are being compared to animals (perhaps cattle) running in panic.
- f. The children are being compared to bees.
- g. The student’s easy completion of the exam is being compared to the easy movement of a breeze.
- h. The little boy’s movement is similar to that of a small animal, such as a mouse.
- i. Jeff’s movement is similar to that of a hunting animal, such as a cougar.
- j. The teacher’s voice resembles a trumpet.

10. a. The sound of the breeze is compared to a person whispering.
- b. The noise of the waterfall is compared to a person merrily telling a story.
- c. The house is compared to a complaining person who is groaning and moaning.
- d. The birds are compared to people gossiping, telling lies, and arguing.
- e. The elm is compared to a person who stretches and turns his or her face upward.

## Section 2: Lesson 3

1. a. The word *deportation* means to be banished or expelled.
- b. Illegal immigrants are sometimes apprehended and forced to leave a country. While the narrator sits in the diner waiting for breakfast, the authorities come in and grab Javier. The implication is that Javier is an illegal immigrant.
2. The author is using the first-person point of view. The effect is to make the story sound as though it may actually have happened to the narrator. Also, this point of view enables the writer to reveal the inner thoughts and feelings of the narrator and to see the events as the narrator sees them.
3. Were you surprised that the narrator seems to take over the restaurant? The narrator comes in to the restaurant as a customer (apparently, an unemployed person). Ironically, by the end of the story, the narrator has become the cook and manager.
4. Your chart should resemble the following one:

| Parts of a Plot                                 |                                                                                                                                                                       |
|-------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Exposition</b>                               | In this part of the plot, the author introduces the characters and setting and sometimes provides background information.                                             |
| <b>Initial Incident</b>                         | This is the first important event of the plot, the place where the conflict is first introduced.                                                                      |
| <b>Rising Action</b>                            | In this part of the plot (generally the longest part of a story), the author creates suspense—the plot “thickens.”                                                    |
| <b>Climax</b>                                   | Here the conflict comes to a crisis. This is the point of maximum conflict, where the main character must finally deal with the opposing force.                       |
| <b>Falling Action (also called the Outcome)</b> | The outcome of the crisis is revealed here. The main character will either defeat or surrender to the opposing force, learn from the experience, or remain unchanged. |
| <b>Conclusion</b>                               | Some authors include a conclusion to emphasize the theme of the story. However, in many stories, readers are left to draw their own conclusion.                       |

5. a. In the exposition, the narrator comes in to the diner and orders breakfast. Javier is introduced.
- b. The initial incident occurs when the authorities remove Javier from the diner.
- c. In the rising action, the narrator cooks his own breakfast and accepts payment from the other customers.
- d. The climax comes when the six new customers come in. The narrator then must make a choice: either to admit that he (or she) is not an employee or to operate the restaurant.
- e. The narrator decides to cook breakfast for the six customers and for other customers who come in.
- f. In the conclusion, the narrator is already thinking of hiring a waitress. The implication is that the narrator plans to continue operating the restaurant as his or her own business.
6. Authors use a variety of techniques to develop suspense.
- They may give hints about later events (a technique called foreshadowing).
  - They may deliberately delay revealing the outcome of a problem.
  - They may introduce several complications to make solving the conflict more difficult.
  - They may alternate suspenseful events with tension-releasing ones. The plot then becomes a series of mini-crises, leading up to the main climax. (This method is very common in novels.)
  - The protagonist may be involved in a conflict (a dilemma) about making a crucial decision. Suspense is created as the reader wonders what the protagonist will do.
7. a. Mr. Sisk seems to be a stereotypical bureaucrat. He is suspicious of the people who are asking for help, defensive about errors that have been made, and insistent that the rules must be followed: "Don't ask me to bend the rules."
- b. The narrator's mother is an elderly woman who is somewhat bewildered by the bureaucracy but is still unafraid. For example, she defends a stranger in the social security office, shouting at Mr. Sisk, "The rules must be stupid and cruel." In spite of her confusion about the mix-up with her social security cheque, she refuses to be intimidated: "You're going to make more mistakes? What's wrong with you people?"
- c. The good-looking tall old man admits he's an alcoholic. He wants help to get treatment for his drinking problem, but Mr. Sisk is unsympathetic.
- d. The narrator tries to be helpful to her mother. The narrator is sympathetic toward her mother's problem, but she is resigned about how government agencies function.

8. The narrator admires and respects her mother. Here are two quotations you might have selected:
- “I hoped she would tell me a story. She rarely spoke about her early life. I knew only the generalities: Dad was good, Mother was a martyr, times were hard, you wouldn’t believe it.”
  - “I wanted to stand and applaud her, whose every race had been run without applause, but she would have been angry.”

## Section 2: Lesson 4

1. Many modern poets prefer to focus on imagery and ideas and emotions rather than on producing lines with regular rhyme and rhythm.
2. Your chart should resemble the following one:

| Poem                                  | Structure<br>(Arrangement<br>of Ideas in Stanzas)                                   | Rhyme                                                           | Rhythm                                                                                                                                        | Use of Punctuation and<br>Capital Letters                                                           |
|---------------------------------------|-------------------------------------------------------------------------------------|-----------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|
| “Fire and Ice”<br>page 46             | This poem is written in one stanza.                                                 | This poem contains a regular rhyme pattern:<br><i>abaabcbcb</i> | This poem has two types of lines lengths: most of the lines have 8 syllables (4 are stressed), but 3 lines have 4 syllables (2 are stressed). | This poem contains conventional capitalization and punctuation. The poem is written in 3 sentences. |
| “Curiosity”<br>Section 1,<br>Lesson 3 | This poem is written in 4 stanzas, but each stanza has a different number of lines. | This poem has some rhyme but no regular rhyme pattern.          | The lines in this poem vary in length. Some lines have as few as 4 syllables; others have 12.                                                 | This poem is written in sentences and does use conventional punctuation and capitalization.         |
| “Warren Pryor”<br>page 76             | The poem is written in 4 stanzas. Each stanza has 4 lines.                          | This poem has a regular rhyme pattern ( <i>abcb</i> )           | Each line has 10 syllables; 5 are stressed.                                                                                                   | This poem is written in 7 sentences with conventional punctuation and capitalization.               |
| “Assembly Line”<br>page 81            | This poem is written in 3 stanzas, but each stanza has a different number of lines. | This poem contains no rhyme.                                    | This poem has a fairly regular rhythm. Most lines have 3 stressed syllables.                                                                  | This poem is written in 8 sentences. It uses conventional punctuation and capitalization.           |

3. “Paper Matches” has no regular rhyme or rhythm. It’s written in two stanzas, but each stanza has a different number of lines. The lines are also indented in an unusual way. However, the poet does use conventional punctuation and capitalization.
4. a. The speaker is likely a girl. She identifies with her aunts: “Why are we in here,/ I said, and they are out there?”
- b. She is washing dishes with her aunts while her uncles are playing on the lawn.
- c. The girl feels resentful that, in her family, the women are expected to serve the men.
5. You may have chosen either of the last two sentences: “One by one we were/ taken out and struck” and “We come bearing supper, /our heads on fire.” Both of these sentences emphasize her anger.
6. Laurie Dwinnell would likely encourage the speaker in “Paper Matches” to pursue her goals and not be concerned about gender stereotypes. As a successful truck driver, Laurie has proven that women can do virtually all types of work.
7. You should have found thirty errors in spelling or misused words. Here are the corrected sentences:
- a. Writing is **necessary** in most work so be **conscious** of your spelling.
- b. Many workers feel that **their environments** are dangerous and unhealthy.
- c. When her parents **separated**, she felt **too embarrassed** to talk to a **counsellor**.
- d. The school **principal** **led** the **athletes** to the stage and **apologized** for the confusion.
- e. The **business** failure that occurred last month was **disastrous** and **definitely** shook people’s confidence.
- f. The **argument** was **already beginning** when Nancy **hurried** into the room.
- g. The **effect** of **losing** the battle in the **desert** was **exaggerated** in the press.
- h. The ceremony in the **cemetery** was similar to the one in the **auditorium**.
- i. The **tragedy** of her husband’s death resulted in **loneliness** and depression.
- j. You should **pursue** a career that **you’re interested** in.

## Section 3: Lesson 1

1. The bridges in this poem symbolize connections that draw people together. These bridges emphasize people's similarities rather than their differences.
2. Whenever people help each other, they build a bridge. Responsible, caring parents build bridges with their children. The volunteer coaches in your community are building bridges between young people on the team, and between adults and young people. The people who volunteer at a food bank are building bridges between those who need help and those who can afford to give it. People are also working hard to build bridges between developed nations and developing nations. A blood donor builds a bridge between someone who is healthy and someone who is sick. An organ donor builds a bridge between the living and the dead. What kind of bridges will you build during your life?
3. Stacy Allison had nurtured the dream of climbing Everest for many years. She had obviously climbed a lot of other mountains, so this was her ultimate challenge.
4. The altitude and the sudden wind bursts caused problems at the top. She also had to climb a final ridge and avoid slipping down a steep slope. She was afraid that an icy overhang would snap and she would fall 8000 feet. Her toes were also numb with cold.
5.
  - a. At the summit, Allison took pictures with 25 corporate banners representing those who had sponsored her climb, though she didn't leave the banners behind. Instead, Allison buried a roll of film in the snow, listing the names of all the people who had donated money to her expedition. She also left behind a pink flamingo, a piece of turquoise given to her by a Tibetan yak herder, a baggie of blessed rice from her base camp, a prayer scarf, a snapshot of herself with David, and finally a Susan B. Anthony silver dollar. (Susan B. Anthony was an American woman who advocated women's rights. The American Government honoured her by placing her image on one-dollar coins.)
  - b. These artifacts signify Allison's consciousness of both the human and divine help that have helped her accomplish her dream.
6. Allison believes that mountain climbing is no stranger than other things that people do to make them feel alive. She's obviously a risk-taker, and she would likely agree with the idea in the poem "Curiosity" that "dying is what, to live, [people] have to do."
7. For Hadfield, walking in space for the first time is a form of rebirth. He was awed with the view of the International Space Station and Earth. Because he was moving at a speed of 28 000 km per hour, the view constantly changed, and he was able to see Earth's continents, the stars, and the Southern Lights.
8. Astronauts wear biomedical sensors, special clothing to keep them warm, and a life-support system. They carry a high-pressure oxygen tank to provide spare oxygen. They also have a tether on them so that if they lose their grip and drift away into space, they can reel themselves back. As well, they have a jet pack on their backs so that they can fly themselves back to the station.

9. Hadfield uses a metaphor to describe his initial reaction to the view: “I was absolutely slapped in the face with an incredibly vivid view of the International Space Station and the world below from horizon to horizon.” He describes the Canadarm 2 as being “big as a truck.” He compares waiting on the launchpad in Florida to waiting for an exam to begin when you know all the answers. He describes the raw power of the engines of the spacecraft as being “enough to lift an apartment building off the ground.” He also says that the shaking that the astronauts feel during lift-off is similar to “being caught in the jaws of some enormous dog.” Did you find other examples of effective imagery?
10. Chris Hadfield and Stacy Allison likely have several similar personality traits. To achieve their goals, they both must be ambitious and determined. They must be courageous and daring to attempt such feats. They must also be physically strong. Can you think of other characteristics that high achievers likely possess?

## Section 3: Lesson 2

1. Marla Runyan is an interesting subject for a profile because of her accomplishments as an athlete. The fact that she is blind makes her unusual. Her determination is an inspiration to any athlete who is struggling to overcome obstacles.
2. a. Marla Runyan has been blind since she was a young girl. Although she is legally blind, she has some vision, which has enabled her to train and compete. When she could no longer see the ball to play soccer, she took up track and became a high jumper. Then she became a heptathlete, doing weight-lifting, shot-put, and sprinting. Finally, she changed her body type to become a distance runner.
- b. Did you include Marla Runyan’s words in your response? “You’ve got to focus on what you can do and do it as well as possible. Remind yourself every day of all you have to be grateful for. You can’t think negative.”

3. These four teens have helped other people in the community and have organized projects that have continued even though the teens have moved on. Your chart comparing them might look something like this one:

| Name                   | Volunteer Work                                                                                                                                               | Major Accomplishment                                                                                                                                                                                                                                                |
|------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Isabelle Rivard</b> | <ul style="list-style-type: none"> <li>taught snowboarding to kids with mental-health problems</li> </ul>                                                    | <ul style="list-style-type: none"> <li>created the FreeRide Snowboarding Project</li> </ul>                                                                                                                                                                         |
| <b>Lance Relland</b>   | <ul style="list-style-type: none"> <li>researched and found a treatment for his disease, then encouraged others to sign up as bone marrow donors</li> </ul>  | <ul style="list-style-type: none"> <li>promoted The Lance Relland Medical Foundation to provide access to information and funding for those seeking medical treatment not funded by the government</li> <li>set up the Aboriginal Bone Marrow Registries</li> </ul> |
| <b>Amy Brandon</b>     | <ul style="list-style-type: none"> <li>organized a program that pairs high school students with special-education students</li> </ul>                        | <ul style="list-style-type: none"> <li>organized and promoted a Lunch Buddies program in schools</li> </ul>                                                                                                                                                         |
| <b>Joe Hooper</b>      | <ul style="list-style-type: none"> <li>changed his behaviour and goals and began to help others through volunteer work at a youth activity centre</li> </ul> | <ul style="list-style-type: none"> <li>initiated a program called Wheels in Motion</li> </ul>                                                                                                                                                                       |

4. a. When volunteers see the gratitude of those who've received help and the way they've changed their lives, volunteers feel a great sense of accomplishment. They realize that they've done something worthwhile, and they'll be remembered for it long after they've moved on.
- b. Volunteering can help you decide what your future career could be. For example, Lance Relland's experience led him to change his goal from being a dancer to becoming a medical doctor. Isabelle Rivard abandoned her life as a self-destructive drug-user and got a job working at a ski resort. You can also include volunteer work on your resumé when you apply for jobs. Many employers are impressed with job applicants who have done volunteer work in their community.
5. Stanislav Petrov was the commander of a team monitoring surveillance satellites. His job was to defend his country from a nuclear attack. Fortunately, when he received the warning about an impending missile attack, he reacted cautiously. He noticed that ground-based radar installations were showing no signs of attack and concluded the attack warning was a false alarm. Petrov was partly influenced by his feeling that he didn't want to be responsible for beginning a nuclear war.
6. The Soviet government was embarrassed that their warning system was defective. Therefore, military officials preferred to keep the story quiet.
7. The author of this story very likely did some research on the Cold War to help him understand the background of this story. Furthermore, the author talked to some American nuclear-security experts to confirm Petrov's story. However, it sounds as though the author was unable to talk to any Russian officials about this event.

3. Before you conduct an interview, it's always wise to learn something about the subject that you're going to discuss. If you're going to interview a World War II veteran, you should know something about World War II: when it started, which countries were involved, how it ended, how Canada's forces participated. As you learned in Module 1, you can locate information on the Internet and in the library.

## Section 3: Lesson 3

1. When dreams are abandoned, life becomes unproductive and hopeless. Without dreams, life becomes a kind of death.
2. Hughes uses two metaphors, comparing life to a bird with a broken wing and to a barren field.
3. a. What other verbs suggest an ending? You might have thought of *fail*, *leave*, *end*, *close*, and *stop*. You could also think of other verbs (for example, *collapse*), but in this poem the rhythm works better with a one-syllable verb.
- b. Were you able to compose a third stanza? The final words of the second and fourth lines should rhyme. Here's a sample:

Hold fast to dreams  
For if dreams fail  
Life is a crust of bread  
That's grown stale.

4. a. Everyone calls Bryan the Moose because he is large and strong but quite nimble for his size.
- b. The football fans admire Bryan for his strength and tackling ability. They use the nickname "the Moose" in a complimentary way.
5. Can you understand why the Moose acts as he does in this story? Is his ambition believable? The Moose dreams of being the centre of attention on the field. He thinks that if he carries the ball and scores, everyone in the bleachers will cheer for him. As a left tackle, the Moose makes an important contribution to the team, but he is "uncheered and sort of anonymous." Do you sympathize with his desire for a moment of glory?
6. You can find many quotations in this story that describe the Moose's character. Here are a few examples:
- The Moose is a tough tackle: "But on the football field, the Moose was neither sweet nor nice."
  - The Moose is persistent: "Then the Moose went to work. He caught up with the coach on the way to the practice field on Wednesday. 'Remember,' he said, leaning forward and down a little to get his face in the coach's face, 'I said I want to carry the ball.'"
  - The Moose is realistic: "The Moose glanced at the coach, took another deep breath, and said, 'Never again.'"

7.
  - a. The coach and some other players are antagonists because initially they're unwilling to let the Moose try to carry the ball. They're afraid that the Moose won't succeed; they're also afraid that other players might all want to carry the ball.
  - b. The Moose has to overcome the tradition that linemen don't carry the ball. In the game of football, the quarterback and fullback carry the ball while the linemen block the opponents. When the Moose wants to carry the ball, he's challenging traditional thinking in the game of football.
8.
  - a. The Moose's conflict is resolved when he's given the opportunity to carry the ball. His team, the Bears, are winning the game 42-0, so the coach is willing to take a risk and give the Moose the chance to prove himself. As it turns out, the Moose succeeds and scores a touchdown.
  - b. The Moose realizes that his success was due more to luck than skill. He decides that he's happier being a lineman, and he has no further ambition to carry the ball.
9. Kim is very concerned about her image. She feels that her original name is too plain and ordinary. She thinks that "Kim" is a classier name.
10.
  - a. Kim is very interested in Rob because Rob is ambitious and determined. She feels that Rob is a classy guy who'll be successful in life. Kim is interested in moving up in the world, and one way to do that is to marry a guy like Rob. She pursues Rob with determination, but Rob is uninterested in marriage at this time because he's decided to go to college in the States to get a Masters degree in Business Administration.
  - b. Kim looks down on Donny. She thinks that Donny has focused on developing his body instead of his brain. She associates Donny with working in a warehouse and losing status instead of gaining it. She thinks that Donny doesn't dress well, and she sneers at Donny's idea of fun. She believes that Donny is going nowhere in life.
11. You may have thought that Kim was a snobby person and a status-seeker. The narrator tells the reader that Kim doesn't have a close relationship with her family. Do you think she's ashamed of her family? Do you sympathize with a person who wants to improve their socio-economic status? Or do you disapprove of Kim's ambitions and the methods she uses to achieve them?

12. Your chart should resemble this one:

| Character           | Values                                                                                                                                                                                                                          | Evidence                                                                                                                                                                                                                                                                                                                                                                               |
|---------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>The narrator</b> | <ul style="list-style-type: none"> <li>• avoids anything trendy</li> <li>• likes to travel</li> <li>• is careful with her money</li> <li>• is willing to work hard to get ahead</li> <li>• is interested in learning</li> </ul> | <ul style="list-style-type: none"> <li>• doesn't try to follow trends and fashions</li> <li>• saves her money for a trip to Florida and Europe</li> <li>• doesn't waste money on fancy lunches or extra subway tokens</li> <li>• gets a raise at her job and accepts more responsibility</li> <li>• goes to concerts and avant-garde films and reads books from the library</li> </ul> |
| <b>Kim</b>          | <ul style="list-style-type: none"> <li>• cares a lot about her image and appearance</li> <li>• is concerned about status</li> <li>• cares only about people who will help her achieve her goals</li> </ul>                      | <ul style="list-style-type: none"> <li>• changes her name, watches her weight, dresses fashionably</li> <li>• reads popular magazines, goes to trendy restaurants, wants to marry a successful guy</li> <li>• ignores Donny and uses the narrator; abandons Rob when Rob announces his plan to go to college in the U.S.</li> </ul>                                                    |
| <b>Rob</b>          | <ul style="list-style-type: none"> <li>• wants to be successful</li> <li>• likes people</li> </ul>                                                                                                                              | <ul style="list-style-type: none"> <li>• goes back to school to get an additional degree</li> <li>• is polite and pleasant to the narrator and Donny</li> </ul>                                                                                                                                                                                                                        |
| <b>Donny</b>        | <ul style="list-style-type: none"> <li>• is a hard worker</li> <li>• doesn't care much for appearances</li> <li>• wants to improve his situation</li> </ul>                                                                     | <ul style="list-style-type: none"> <li>• works at a warehouse</li> <li>• wears casual comfortable clothes and doesn't have his hair cut fashionably</li> <li>• finds a better job and plans to get more education</li> </ul>                                                                                                                                                           |

## Section 3: Lesson 4

1. Alan Austen's goal is to make Diana love him passionately. He decides to buy a love potion to help create romance in his life.
2. Alan Austen is an earnest but somewhat naïve young man. He is very nervous when he comes to the old man's place. He believes that his happiness depends on making Diana love him, and he can't imagine that he will ever regret being loved obsessively. At first he is unsure: "So you really do sell love potions?" When the old man tells him that the love potion will make Alan Diana's sole interest in life, Alan responds, "Wonderful!" Alan is clearly oblivious to the implications of the old man's statements. The old man assures him that the love potion will make Diana want to know everything he does and what he's thinking about; Alan innocently believes that to be a sign of true love.
3. The conflict in this story is quite subtle. One conflict is between Alan and Diana. He obviously cares for her much more than she cares for him. Alan's problem is that he wants to make Diana love him. However, the story also hints of a future conflict. In the future, when the love potion has worked and Diana has become obsessively in love with Alan, Alan will have a different problem: he'll want to eliminate Diana's love—or perhaps eliminate Diana!
4.
  - a. The Shakespearean quotations are from the play *Macbeth*. In this play, Macbeth commits several murders to achieve his goals. (The spots in the quotation are spots of blood; the candle is a symbol of how life can be easily extinguished.) The old man's liquid contains a chemical that can kill someone as easily as removing a spot or snuffing out a candle.
  - b. Diana is the Roman name for a goddess who was a huntress. If a man got too close to her, she would turn him into a stag and hunt him to death. In this story, the love potion will turn Diana into a possessive woman who will hunt Alan until he can no longer withstand her devotion.
  - c. The French words *au revoir* literally means "until I see you again" rather than "good bye." In other words, the old man expects that Alan will return in the future to buy the more expensive liquid—the poison.
  - d. A chaser can be one who chases; Alan is chasing Diana. Of course, after she's given the love potion, Diana will also become a chaser—she will pursue Alan. But a chaser also refers to a drink that follows another drink. In this case, the title refers to the second potion (the poison) which is often purchased after the first one (the love potion).
5. Alan's naïve wish to be loved passionately will come true in a way that he doesn't dream of. Apparently, the love potion will make Diana love him so intensely that she'll become insanely possessive and jealous. The story's insight is that people may not be aware that excessive love can be as harmful as insufficient love.
6.
  - a. The foreshadowing about Alan's and Diana's future relationship comes from the old man's warning: "She'll want nothing but solitude, and you" and "She'll be afraid of the pretty girls you may meet." The old man also says, "She will care intensely. You'll be her sole interest in life."

b. The hint that Alan will eventually return to buy poison is also found in the old man's words: "Please a customer with one article, and he will come back when he needs another," and "One has to be older than you are, to [afford to buy the poison]," and "Then customers come back, later in life, when they're rather better off, and want more expensive things." Do you think Alan will eventually return to buy poison from the old man?

7. Alan's words reveal his naivety about love, women, and life: "I can hardly imagine Diana like that!" he cries when the old man tells him how the love potion will change Diana. In spite of the old man's description of the effects of the love potion, Alan calls the potion "a wonderful mixture." Did you notice that the author also often uses the word *cries* to describe how Alan is speaking? The word *cries* shows that Alan is excited about the prospect of being the sole object of Diana's devotion.

The old man's words reveal his cynicism about people. He charges only one dollar for the love potion because he knows that many customers will return to buy poison later—and they'll be desperate enough to pay five thousand dollars for it. The old man's words also reveal that he apparently has no guilt about what he sells: "Call it cleaning fluid if you like. Lives need cleaning." Did you notice that the author mostly uses the word *said* when the old man is speaking, suggesting that the old man is unemotional about selling his love potion and his poison?

8. When the tag is at the beginning, the sentence would look like this:

Alan began, "Well, the fact is—"

9. You'll find numerous substitutes for the verb *said* in a thesaurus. You may also want to look for synonyms for words like *asked*, *shouted*, *cried*, and *replied*.

Here is a list of many more specific words that writers can use to replace the word *said*. It should be noted that each has a somewhat different meaning and care must be used when choosing one of these words to ensure that it suits the context of the dialogue.

mumbled, barked, whispered, roared, sighed, answered, ordered, retorted, reported, repeated, wailed, moaned, grumbled, squeaked, told, recounted, responded, hollered, sang, snapped, whimpered, yowled, murmured, muttered, yapped, groaned, cooed, warned, laughed, gloated, jeered, sneered, chuckled, whined, cursed, admitted, confessed, recalled, mused, blurted out, sputtered, stuttered, promised, vowed, threatened, confided, remarked, observed, gasped, shrieked, interrupted, complained

Can you add any other words to this list?

10. Here's one example combining dialogue with action:

"Oh, that," said the old man, opening the drawer in the kitchen table, and taking out a tiny, rather dirty-looking phial. "That is just a dollar."

## Section 4: Lesson 1

1. a. Here are some examples you may have found:

- “the smell of smog”
- “the almost-not-smell of tulips”
- “nature tidily plotted in little squares/ with a fountain in the centre”
- “museum smell”
- “the smell of work, glue factories maybe”
- “chromium-plated offices”
- “smell of subways crowded at rush hours”

b. Here are some examples of imagery that helps you imagine rural life:

- “acres of pine woods”
- “blueberry patches in the burned-out bush”
- “wooden farmhouses, old, in need of paint”
- “yards where hens and chickens circle about,/ clucking aimlessly”
- “battered schoolhouses/ behind which violets grow”

2. Which image seemed strongest to you? You may have thought of the first one: “people/ carry woods in their minds,/ acres of pine woods.” Or you may have thought of the last one: “ice and the breaking of ice” and “a frosty wind from fields of snow.”

3. Here are a few examples of alliteration:

- “People are made of **p**laces”
- “sea-gazers. Atmosphere of cities”
- “how **d**ifferent **d**rops from them, like the **s**mell of **s**mog”
- “blueberry patches in the **b**urned-out **b**ush”

4. The English language includes many examples of onomatopoeia, such as *crash*, *boom*, *bang*, *clang*, *ring*, *smash*, *buzz*, *chirp*, *squawk*, and *snap*.

5. The poet means that “the strangely fresh memory” appears quite unexpectedly.

6. The sudden appearance of the memory is compared to a lost object that comes out from under fallen leaves. Do you think this simile is effective?

7. Can you see the “deserted white country road in midsummer” or the “fog-filled valley of a night”? Can you hear “the tune of someone’s bright whistling”? Can you smell “the faint scent of perfume”?

8. The poet is a man, but poets can adopt another persona to speak in a poem. This poem has no specific details about the speaker’s gender. In such a case, you may assume that the poet is speaking.

9. The speaker thinks of “dust bowl photographs, soup kitchens” and “stories of vagrants at back doors offering to chop wood for a meal.”

10. Here are some examples of imagery that help you imagine the abandoned house:

- “the smell/ of rooms shut up with themselves for years”
- “old saucers of poison placed on countertops and mantelpieces”
- “spoor in the pantry”

11. a. Do these images help you visualize childhood on the farm?

- “ran down the river-banks”
- “swam in the dugout”
- “hid in the hayloft”
- “rode horses as rein-free as we”

b. Here are some images that show the current condition of the farm:

- “roofs are bending/ in a slow ballet”
- “green grass fires lick at lumber”
- “bones of barns”
- “farm machines . . . grow from rubber, tired stems”

12. Leona Gom uses a lot of alliteration in this poem. How many examples did you find?

- “rotting logs collapse,/ roofs are bending/ in a slow ballet”
- “the green grass fires”
- “lick at lumber”
- “remains of buildings/ burned or buried”
- “bones of barns”
- “red and rusty”
- “hid in the hayloft”
- “rode horses as rein-free”
- “grown weary of wonder now”

## Section 4: Lesson 2

1. Your chart should look similar to this one:

| Sight                                      | Sound                  | Smell           | Touch                         |
|--------------------------------------------|------------------------|-----------------|-------------------------------|
| “the snow melted”                          | “slapping lake-water”  | “scenting game” | “hot sun”                     |
| “the ice broke”                            | “noisily taking leave” |                 | “muscles taut”                |
| “dragging reindeer<br>behind a kayak”      |                        |                 | “sweat dripping”              |
| “my arrows seldom<br>reached the reindeer” |                        |                 | “the thaw of younger<br>days” |
| “the wake of swimming<br>bulls”            |                        |                 |                               |

2. The speaker remembers the actual events of spring: the snow melting and the ice breaking. But he also uses spring to represent his youth when he was strong and energetic and a successful hunter. Spring, the time when nature is renewed, is often associated with birth and youth.
3. Can you visualize the old woman sitting on a stretched moose hide, weeping as she scrapes hair off the hide? Can you see her hands with the wrinkled, bent fingers?
4.
  - a. This figure of speech is an example of a metaphor. The old woman's tears are being compared to a thunderstorm to emphasize the extent of her weeping.
  - b. This is a simile. Her knowledge about working with hides and making dry meats are as familiar to her as her own fingers are.
5.
  - a. The old woman fears that the young people have lost the knowledge of their ancestors. She wonders who, in the future, will have traditional skills such as working moose hides and making dry meats.
  - b. Do you think that the old woman's skills are worth learning? Do you think that the old woman should have more faith in the younger generation? Would you reassure this old woman, or would you agree with her about the changes that have occurred? Is the situation hopeless? Does anyone else care?
6. The speaker has many memories of his grandfather trapping beavers, snaring rabbits, and building boats. He recalls the stories his grandfather told of moose hunting and the feast afterward; of his grandfather becoming a chief; and of the rivers and forests of the past.
7. The grandfather was obviously a great role model for his grandchildren. The speaker says that the grandfather spent time with his grandchildren, telling them stories and showing them how to do things. The grandchildren think of their grandfather with pride and joy.
8. The words used to describe the poem's tone will vary from one reader to another. Some readers have used the following words: *warm*, *sincere*, and *respectful*. The speaker talks of his grandfather with love and respect. He is sad about the grandfather's death, but he knows that the grandfather won't be forgotten. He is also grateful that the grandfather "left the circle in a joyous way" (that is, died peacefully). He says that there is little pain and sorrow because the family believes that the grandfather has gone to be with his wife. What words do you think describe the tone?

## Section 4: Lesson 3

1. You can see quite a bit of repetition in "For You." The words "For you" are repeated several times; this adds emotion to the song, and as it threads through the text, it provides unity.

2. Here are some possible responses:

- a. positive or firm
- b. angry or indignant
- c. playful or joking
- d. indifferent
- e. dry
- f. formal
- g. ironic
- h. humorous
- i. shocked or indignant
- j. surprised

3. Barrett Browning's sonnet is a declaration of the speaker's ardent love. The speaker's tone is passionate and resolute: "I love thee to the depth and breadth and height/ My soul can reach."

4. Did you choose the first lines or the last one? They're famous and frequently quoted.

5. The rhyme scheme of Elizabeth Barrett Browning's sonnet is *abba abba cdcddc*. As is common in many sonnets, the first eight lines have an interrelated rhyme pattern, as do the last six lines. Notice that words such as *ways* and *grace* don't rhyme perfectly; however, their sounds are very similar so they're treated as rhyming words. The intricate rhyme scheme and the steady rhythm makes writing a sonnet a challenge.

6. Robert Burns has arranged the lines of this poem in four stanzas, each with four lines. This type of stanza is called a *quatrain*. The lines are also indented in the same pattern throughout the poem. Each stanza has the same rhyme scheme: *abcb*. The poem's rhythm has an alternating pattern: the first and third lines of each stanza have eight syllables with four stressed syllables; the second and fourth lines of each stanza have six syllables with three stressed syllables. Because the syllables are arranged in a pattern with the unstressed syllable followed by the stressed one, the rhythm is called *iambic*.

Here's an example of one stanza with the stressed syllables bolded:

My **love** is **like** a **red**, red **rose**,  
That's **newly sprung** in **June**;  
My **love** is **like** the **melodie**  
That's **sweetly play'd** in **tune**.

7. Burns's purpose is to celebrate love and to assure his beloved of his feelings as they're about to undergo a temporary separation. His tone is joyful and reassuring. The tone in this poem is quite similar to the one in Elizabeth Barrett Browning's sonnet. However, the speaker of the sonnet is very serious—almost solemn—whereas the speaker in Burns's poem seems joyous. The hyperbole also makes the speaker's tone sound lighthearted.

8. Two examples of hyperbole are the speaker's swearing that he will love the lady till all the seas go dry and the rocks melt with the sun. (In the 1700s, the last lines of the poem might also seem like hyperbole—"tho' it were ten thousand mile!" Today, travelling ten thousand miles doesn't seem like an improbable distance.) The hyperbole works in the poem because it's a more imaginative way of saying "I'll love you forever."
9. The speaker compares his love to a red rose and a sweetly played melody. The imagery appeals to your sense of sight, smell, and hearing. Do you think the comparisons are effective?

## Section 4: Lesson 4

1. Linda Pastan is using an analogy or comparison in the poem. She's comparing the time when her daughter learned to ride a bike to the present time when her daughter must learn to live on her own. Just as the daughter overcame her fears and gained confidence in her ability to ride the bike, the daughter must now do the same as she goes out into the world.
2. Although neither the speaker nor the parents show much emotion, the ending of the poem suggests that the boy has a strong connection with his home and his family. When he leaves, the father shakes the boy's hand, and the mother kisses him. Both parents are concerned about their son but are trying to appear confident about his future. The boy feels awkward about this parting because he, too, is unable to express what he's feeling.
3. Here's a partially completed chart. Did you finish yours?

| Characteristic                  | "To a Daughter Leaving Home"                                      | "Departure"                         |
|---------------------------------|-------------------------------------------------------------------|-------------------------------------|
| Type of poem                    |                                                                   | free verse                          |
| Theme                           | Parents often feel mixed emotions when their children leave home. |                                     |
| Tone                            |                                                                   |                                     |
| Imagery and Figurative Language | much imagery appealing to sight and sound                         |                                     |
| Speaker and Situation           |                                                                   | boy leaving home for the first time |
| Sound Devices                   | some alliteration; onomatopoeia: "thud" and "crash"               |                                     |

4. If you've completed your chart, you should be able to see strong similarities and significant differences in the two poems.

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